

WARREN
MAGAZINE



FAMOUS
MONSTERS
#164

FAMOUS

MONSTERS

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JUNE 1990

SATURN 3 GREAT
THE HUMANOID PHOTOS! SEE PAGE 10
MANIKINS OF THE CRIMSON CULT
MENACE

FAMOUS MONSTERS - No. 164



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a Very Unusual Offer...**

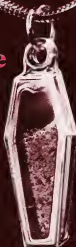
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SPEAKING OF
MONSTERS

GHOULDEN



AWARDEES

FRANKENSTEIN & ERIK THE PHANTOM were on hand (or on shoulder) to kong-gratulate these 3 Horror Heroines recently at Universal Studios upon the occasion of their being presented Golden Scrolls by the Academy of Science Fiction, Fantasy & Horror Films. Left to right: GLORIA STUART of THE OLD DARK HOUSE & THE INVISIBLE MAN; MAE CLARKE, Bride of

Colin Clive in FRANKENSTEIN; and, of course, THE BRIDE OF FRANKENSTEIN Herself, ELSA LANCHESTER. We think you'll find this an Award-Winning Issue with the Features on SATURN 3 ... THE HUMANOID ... MANIKINS OF MENACE ... CURSE OF THE CRIMSON CULT ... and Surprises we'll leave you to discover for yourself. One Last Warning: Watch out for April Ghouls!

*Forrest
Ackers*



THIS ISSUE DEDICATED TO RANDY PALMER



It seems incomprehensible to me that RANDY has been overlooked all these years but he tells me he's never had an issue of FM dedicated to him. Well, it's high time—and over time—to rectify that oversight! Randy first appeared in our pages at age 6, holding the 4th issue of FM. At 16, back in 1969, he was still with us, seen in the pages of The Graveyard Examiner displaying issue #56. Now, at 26, he's a frequent contributor to FM. Coming up by Randy are such features as "The Day Dracula Died", "Hammer's Tales of Tomorrow" & numerous others. Randy's ambition: to come out to Karloffmania someday and assist me with my work. It's perfectly possible. FJA

STEELE APPEAL

Barbara Steele attracts me like iron filings to a magnet. I have been her #1 fan ever since I saw BLACK SUNDAY. I have been waiting years for an article like "Barbie: Doll of Steele". My sincere thanks to Randy Palmer (and David delValle) for their wonderful feature about her.

GENE KALEN
Philadelphia, PA

A GRAPHIC LETTER

One thing I've noticed about FM in the past year or so (I've been a reader since #96) is an astonishing improvement in, I guess you'd call them, the "graphics". I mean the way the pix are laid out. Instead of just unimaginative blocks & squares there's a lot of new "movement" that's been injected into the presentation of the stills. Don't get me wrong, the fotos always have been a strong feature of the magazine and I never noticed anything wrong with their presentation but it seems like in the last dozen or so numbers I've sensed a real improvement. They're more lively; they "jump". Whoever (or whatever) is responsible for adding this sparkle to an already coruscating publication (how do you like my vocabulary?), my congratulations.

JERRY R. MORSE
Hubbardston, MA

Mohalley, McQuaite & Gallardo, take a bow. Isn't egoboo better than a raise any day? [Yeah, but what about the nights—and weekends? MM&G] As for your vocabulary, it scintillates with a phosphorescent luminosity that would curdle the lactic juice in the Milky Way.

WANTED! More Readers Like



TOM HEWITT

HIS HEART STOOD STEELE
Where have I been all my life? (I'm 15.) I've never seen a Barbara Steele picture and after seeing her pictures and reading about her in #162, I vow I shall not let another year pass without viewing one of her movies. I think I'm destined to be her biggest fan.
MERVIN MDRITZ
Toronto, Ont., Canada

WANTED! More Readers Like
Afraid you'll have to stand in line to be Barbara's Biggest Fan—unless you happen to be about 6'6" and weigh 350 lbs.



GED. JOY

TREK TERRIFIC
I want to remark about STAR TREK—THE MOTION PICTURE. I think that the special effects in this film are the most artistic & moody & best I have ever seen. If they don't win the Oscar I miss by guess. From the clips of THE BLACK HOLE that I have seen, it looks like trash. I probably won't see it. STAR TREK, I thought, was a wonderful refreshment from the current no-meaning films like STAR WARS & ALIEN. I loved them both but it is STAR TREK that is my cup of tea. Jerry Goldsmith's music was great and now that I have a record of it I admire it even more. I have read that several films have received preliminary nominations for Oscars and STAR TREK is being considered for awards for art direction, sound, costume design & original score. It is a strange feeling to think that William Shatner & Leonard Nimoy could win Oscars for Kirk or Spock. Highly unlikely but nice to think about. I have read some pretty lousy things about the film, stuff I hope to forget. Where are all those rave reviews I heard about? None was in my paper.

DAVID QUALLA
Midwest City, OK

COVER UP
Please don't think I'm a crab because I'd grab FM even if it was coverless but when something like THE BLACK HOLE or ALIEN hits the screens all the science fiction magazines feature virtually the same covers. I'm no publisher but it seems to me it would be wiser to attract attention by having something on the cover that all the imitators don't show—and that something should be BASIL GOGOS (or reasonable facsimile . . . if there is such a thing). In other words, I think it would be better to go back to the great old paintings of Karloff, Lugosi, Kong, Chaney, etc. rather than all the modern stuff that hasn't had time to become FAMOUS monsters yet.

REGINALD FRENCH
Tucson, AZ

HOLLOW GRAM
Your coverage of the STAR TREK movie beat all the other magazines hollow but unfortunately the film itself was just that—hollow.

MARION SIMPSON
Tallahassee, FL

P+
Wasn't ST-TMP perfection plus? Step down, STAR WARS; step aside, CE3K; step out, BLACK HOLE; you have met your match. In fact, ST-TMP is matchless!

TINA LUND
N.Y.C., NY

STAR AWARD
Others full of praise for ST-TMP (and our features about the film) included HARDLD SMITH, JEROLD MARKS, FREDERICKA TOMLIN, SUSY QUALLI, MARTIN DDDGER, ALAN T. HORTENSE, MIDGE BUTLER & GAVIN deCAMP.

WANTED! More Readers Like



SEAN O'REILLY

OUR COVER
OUT IN THE DEPTHS OF
"SATURN 7" IS A MAD
ROBOT NAMED HECTOR
WHO GOES ON A WILD
SPREE OF MANKIND AND
MURDER. WE SEE KIRK
DOUGLAS CRIPPLED BY
FIRE, AND THE AWOL
NASCAR-RACING FOR
HIS LIFE, DEATH!



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Founder & Publisher

FORREST J ACKERMAN
Editor-in-Chief

W. R. MOHALLEY
Managing Editor

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Consulting Editors

BRIAN L. FORBES
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Production

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DONATO VELEZ
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Traffic Department

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FAMOUS MONSTERS

Incorporating MONSTER WORLD

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does it again! Not merely do we have the Hor-
rorworld news scoops, but we also have a mind
boggling array of maddening puzzles & games!



FUTURIA FANTASIA

FILM FORECAST

the shapes of things to come

THE HOT New Horror Director JOHN CARPENTER told Your Editor in an Interview held in the Ackermansion: "I plan to remake THE THING FROM ANOTHER WORLD."

FJA: "Do you mean you plan to re-do the 1951 film version or go back to the original John W. Campbell story-classic 'Who Goes There?' and develop a script from that?"

JC: "Oh, the story—definitely the story! I intend to base my movie on the written work, not elaborate on the film."

FJA: "I have just one word to use in commenting on that decision: Excellent!"

John Carpenter, who scared us all hollow with HAL-

LOWEEN and gave us the unFOGettable FOG, is a director who bears watching.

SUPERMAN 2 has been completed
PHANTASM 2 has a shooting script. (Tall Man Angus Scrimm is scheduled to have audiences screaming again.)

STAR TREK 2 is a distinct possibility according to Inside Studio Sources.

PHIBES 3 & OMEN 3 are hoped for.

death takes no holiday

DEATH SHIP is a Nazi sea vessel which, like the fa-

Man & Mental fight it
out in SATURN 3.



mous *Flying Dutchman*, is doomed to wander the ocean wide. Unfortunately for sea-faring folk it meets, the Death Ship has killer instincts...

"Now that it's safe to go back in the water, stay out of the woods!" we're warned by Putnam's, publishers of "Crooked Tree" by Robert C. Wilson. Their publicists go on to inform us:

Terror is on the prowl in a thriller that surpasses even JAWS for sheer, unadulterated suspense. It begins deep in Michigan's Crooked Tree State Forest. A lone camper hears a rustling in the bushes. A black bear appears and suddenly, savagely attacks. What has turned this normally shy animal and others like him into ferocious killers? As local hunters organize a mammoth bear hunt and Indians attempt to exorcise the evil spirit in a secret ceremony, suspense builds to a shattering confrontation between man, animal & a force so malevolent that neither weapons nor spells may be able to destroy it. To be filmed!

"Virgin" may sound like a strange title for a horror picture but listen to the way McGraw-Hill, the publishers, describe this soon-to-be-a-major-motion picture:

"It is 1987.

"Thousands of miles apart, 2 young women—both virgins—are about to give birth. It has been foretold that one of the infants will be the savior of mankind—the other, its annihilator.

"As the world waits in awe & terror, the ancient prophecy is about to be fulfilled.

"Beyond 'The Omen'... Beyond 'The Exorcist'... A novel of the Second Coming that reaches the farthest limits of supernatural suspense!"

CONTAMINATION is the title of the Italian film to be known in America as ALIEN... ON EARTH! FM has received the story from our Italian Correspondent Luigi Cozzi (filmmaker of STELLA STAR) just as we go to press; the filmbook will no doubt be featured in our next issue. It starts:

Mars, 1989.

The first NASA manned-flight lands on one of the frozen poles of the planet.

Hubbard & Hamilton are the 2 astronauts who explore the planet. Wearing their spacesuits they make their way slowly thru a storm, heading for a cave in a glacier.

They enter.



Above, alien eggs in incubators; below, closeups of the eggs. FROM ALIEN ... ON EARTH!

And the adventure begins ...

you'll flip

Can you believe—FUTURE FLIPPER?!

Adventure 100 years hence.

Underwater cities.

Dazzling innovations of the 21st century.

26 hours of fascinating animated kidvid! (Oh, to be a kid of 6 again—instead of 63!—Editor.)

George Burns will reprise his role as the Creator in OH GOD, OH GOD!

Italian sci-fi & horror specialist Luigi Cozzi has 3 properties he's preparing for the future:

A.E. van Vogt's THE HOUSE THAT STOOD STILL ...

STAR RIDERS, a Cozzi original with the collaboration of van Vogt ...

And—THE ANAKONDA MAN; horror.

Van Vogt's original for New Worlds, COMPUTER-WORLD, has taken a title change to CONFLICT —2100 AD!

Milton (*Martian Chronicles*) Subotsky is talking an option on van Vogt's classic SLAN.

short shocks

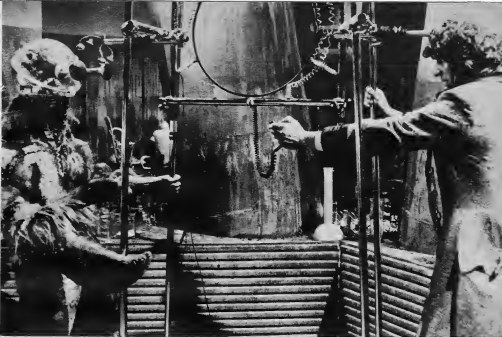
We're up against a deadline and have just a few moments to alert you briefly to what's upcoming:

THE COMING, a multimillion \$ supernatural spectacle starring PETER CUSHING!

THE WAR OF THE WORLDS—remade as a musical!

DRACULA'S DISCIPLES.

THE MONSTER CLUB ... THE EARTH DIES



DR. WHO requests Alien to keep (h)arms distance.

SCREAMING ... KING CRAB ... SPACE HUNT ... THE MAN WHO LAUGHS ... KONGORILLA ... CRAZY PLANET (based on the novel "No Time for Heroes") ... EVIL (based on *Weird Tales* story by Sea-bury Quinn about young girl in Puritan New England who, persecuted & tortured, discovers her supernatural powers and obtains bloody revenge) LOVE LIVES FOREVER (3 sci-fi love stories) ... GUS (sf stories about different kinds of courage in worlds of the future) ... ANOTHER FINE MESS (magic & swordcery in a hilarious farce based on Robert Asprin's novel "Another Fine Myth") ... COMING ATTRAC-TIONS—multi-story movie based on sci-fi stories about life in 21st century USA ... SOLOMON KANE (fantastic adventure by the author of "Conan") ... AD-VENTURES IN TIME & SPACE (sf anthology of hu-man interest stories by the finest talents in the field) ... TERROR BY DAYLIGHT ("The Lawnmower Man", "The Mangler" & "Trucks", by Stephen King) ... FRIGHT NIGHT ("Quitters Inc." "The Ledge" & "Sometimes They Come Back", by King) ... THE ISO-TOPE ALARM ... MOUNTAIN OF THE MOON ... THE SNAKE ... HUMAN EXPERIMENTS ... AF-TERMATH ... SPECTRE ON THE BRIDGE ... THE LAST CHASE ... THE APPLE (1994) ... THE SPACE VAMPIRES ... *Blue Leader* (TV) ... MOD-ERN ARMY VS. ANCIENT WARRIORS (Japan) ... DRACULA IN BRIANZA ... THE DAY OF RE-BIRTH (Japan) ... ROCKETSHIP X-M (added & revised footage) ... CHILD FROM THE STARS ... and—

THE WITCH
THE SWEET WITCH
and THE DIARY OF A WITCH.

END



It'll be your Last Night on Earth if you meet the NIGHT BEAST.

SATURN 3

a sci-fi horror spree!

SATURN 3 plus
OYLENT GREEN equals
UPPER scientific!

A Millennium hence our civilization faces a sorry spectacle:

Starvation.

Earth is no longer a planet of "haves" & "have nots", all humanity has been reduced to a level of bare subsistence, the once fertile fields now lying fallow, the overabundant population having all but exhausted all sources of food. Even hydroponics has not been able to keep pace with the demand for food.

Make food, make food! is the constant cry.

And so, 2 sustenance scientists seek new forms of food for a famished Earth:

Adam (KIRK DOUGLAS) and
Alex (FARRAH-FAWCETT).

But it is not on Planet 3 that they conduct their vital experiments, it is on Saturn 3.

Under the day-glo illumination of space station Titan, deep beneath the forboding surface of Saturn's third moon, the 2 chemists strive to find a way to feed the hungry billions of mouths on the home planet.

the fabulous five

Before the show I was standing in the refreshment line and got to talking to a scientifiilm fan behind me, a handsome black chap who said, "I see 'em all the minute they come out! I took off work today to be at the first showing of SATURN 3." We got so engrossed in conversation—and of course I invited Henry to visit the Ackermuseum of Imaginative Memorabilia—that before I knew it the picture had started.

So I may have missed the first 60 seconds or so.

I'll know when I go the second time.

(Of course I'm going a second time—how else could I go a third time if I didn't?)

What I saw—what you'll see—in the first 5 minutes was already worth the price of admission to me:

The Space Station of the Saturn Survey Team.

It's like the big bustling city streets of black & white THINGS TO COME in the 2036 segment, infused with color!

It's like the sparkling shopping mall of LOGAN'S RUN seen thru a kaleidoscope, for above the inhabitants of the Saturn Survey Satellite are—

Other inhabitants!

Upside down!

In the lower half of the screen, milling crowds, going

In the subsaturnian research station's space-suited figures (Adam, Alex & the Crazy Captain) are poised expectantly.



about in pursuit of their duties on the manmade abode in space.

Above them, similar numbers of workers, non-basically oblivious to the paradoxical situation of their seemingly walking upsidedown.

For in space there is no up or down.

within minutes: menace

The picture has barely begun before there's danger in the air.

Or danger in space.

In the form of a psychotic astronaut (Harvey Keitel) who mysteriously appears in the locker room as the legitimate astronaut is preparing to suit-up for his flight to Saturn 3.

We sense that Keitel is evil the moment he encases his head in an oddly-shaped space helmet.

The shiny black helmet matches his coal-black space-suit and is suspiciously reminiscent of a life from burned indelibly into your brain late last year:

The Alien!

The headgear has the form of a big black semi-melted jelly bean.

An ohlong baloon, slightly curved.

In a word, it's... *Gigeresque*.

And that isn't bad.

Except—

personal opinion

If you're anxious to get on with the plot and don't care what the Editor thinks, you can quickly skim over or skip the following part.

If you've been a reader of FM for the full 22 years, you're aware that virtually never does the Editor get in the act and tell you how BAD a picture is.

Maybe once or twice.

I had to protest "Dino's Kong" on

the grounds of desecration of a classic. No dinosaurs. Foul language. Well, let a sleeping "dog" lie. I hated it. Nufsed.

But now once again I feel I must level criticism. Not against SATURN 3 per se—I hasten to say I liked it a lot and certainly recommend you see it (if you're old enough—it's R-rated because of a nonosecond of nudity and 3 shock moments of crudity when squashed guts may turn stomachs) but my quarrel is with many sci-fi, supernatural & Jaws-genre pictures.

WHY, once a thing has been done right, do we have to have so much copycatism?

Why does every succeeding production from STAR CRASH to Battlestar Galactica have to have poor men's Darth Vaders running around in them?

Why does a Mos Eisley Cantina scene Battlestar, Starsuck have to be included?

Why must we have a sickening infestation of cutesy-woosy robots? (I wish Buck Rogers didn't come on shortly after dinner time.)

Here we have science fiction, the most wide open field of all, capable of presenting an infinite variety of aliens, robots, plots, etc., and instead we get carbon copies & retreads.

And after THE EXORCIST, in one form of another EXORCIST 2, 3, 4, 5, 6, etc. ad nauseum.

After JAWS—orcas, tentacles & other fishy follow-ups. I'm still waiting for a heroine to get her legs sawed off in SWORDFISH.

C'mon, producers, screen writers, model makers, everyone involved—give us more imagination in imagi-movies.

END OF SERMON

unearthly eden

On Saturn 3, Adam & Alex are living in a kind of out-of-this-world paradise, a cocoon of futuristic creature comforts as they pursue their program amidst artificially stimulated planet life of finding ways & means to provide a better breadbasket back on Earth.

Adam & Alex work & live together in happy isolation until a serpent enters their interplanetary Eden. Thru the ring-belt of mighty Saturn, thru the perilous path of potentially disastrous debris, rockets the malevolent Keitel who, once he establishes himself in Adam/Alex' domain, proceeds to take over.

First, he constructs Hector.

A mentalical of towering proportions.

An absolutely smashing robot (and he does plenty of that!)—so magnificent that before you can say "Ob, Hector" we'll probably be seeing a dozen clones of him. (Except I think we can depend on Rick Baker to produce something different. Rick was telling me just the other evening about a film he's probably going to do where 2 robots fall in love and he'd be building the robots. Rick is an originator, not a copycat, with a fertile imagination, so I'm confident if he does the job it will be a trailblazer.)

Hector is a monolith of malignant metal.

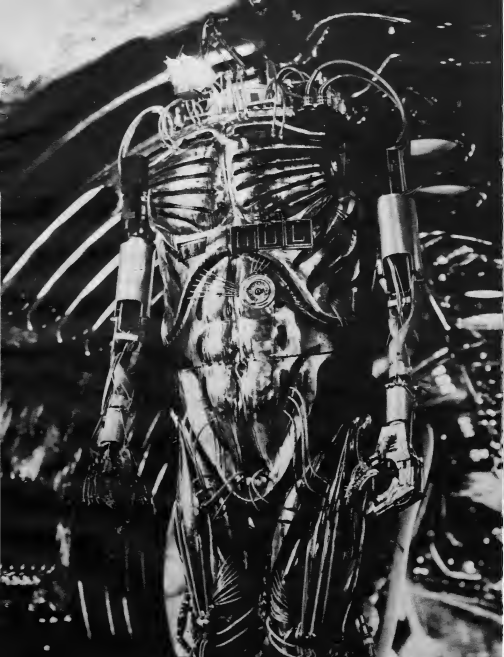
A behemoth of a battering ram.

A leviathan of lethal linkages.

And when a huge artificial brain is installed in his cranial cavity and Keitel

Farrah Fawcett attempts to dissuade Kirk Douglas from doing something drastic to Harvey Keitel, the thorn in his side.





Hector - the monstrous mentalical with demi-god abilities.



In the grip of horror! Alex is bodily lifted off the ground by the powerful mechanical muscles of the crazed automaton.

programs him to be a kind of "waldo", a living extension of Keitel, we have a masterpiece of menace.

Like Blacky of the Lagoon, Im-ho-top the Mummy, C-3PO, Hector is one of the great inventions of the imagi-movie screen.

demi-god

Hector is what is known as the first of the Demi-God series. An 8-foot-tall humanoid figure, a mass of gleaming metal, ersatz brain tissue and a maze of plastic tubing thru which vital juices pulse.

His engineers have designed Hector to be the most efficient lab-helper ever built. And this he could be. Unfortunately, he is made operable by brain drain—and the cerebral siphoning process is accomplished with the brain of Keitel.

Which is warped.

Murderous.

Keitel has killed once in order to replace the astronaut who was supposed to come to Saturn 3; he will not hesitate to kill again to rid himself of Adam and take for himself Alex—and control of the entire underground complex.

Hector is the creation of production designer Stuart Craig & special effects man Colin Chilvers. Craig had worked as John Barry's design assistant on SUPERMAN; Chilvers won a Special Achievement Oscar for his own work on the same picture.

The long association of the 2 artisans led to a rare

working relationship which they utilized to maximum effect on behalf of SATURN 3. "I admit," says Craig, "I turned to a master—to Leonardo da Vinci and his medieval drawings of the human anatomy—for my initial design for Hector. But before I was thru constructing him, he looked like well, I guess you might say, the god of Future Shock!

"His inner workings are exposed for the eye to see.

"He jangles.

"He lurches.

"His protruding eyes, like the stalks of a snail, fix on their prey like laser beams.

"His mind—force-fed by a madman—is terrifyingly quick. His technique with a laser scalpel is even quicker: in one painful scene he removes a hit of debris from the eye of Farrah Fawcett in the, shall I say, twinkling of an eye. His heart, throbbing with almost human emotion, belongs to Farrah."

titanic threat

Stuart Craig speaks of Space Station Titan.

"It's imbedded in Saturn's third moon and its lunar surface is seen at times... radioactive & deadly.

"As you are aware that it is volcanic & volatile, it serves as a constant reminder of the threat lying in wait just outside the cocoon-like safety of the lair.

"The space station itself provides working & living accommodations for humans at the edge of the no-man's-land of space, the last outpost of human habitation.

"Approximately 793,660,000 miles from Earth!

"The result? One of the highest sets ever built at the far-famed Shepperton Studios in England.

"The entire area of the studio's 2 largest sound stages was utilized.

"From the outside, Titan looked like an enormous beached whale, propped in place by miles of tubular scaffolding.

"Inside, it had 2 central areas—one for the work-rooms & moonhuggy garage, the other for living & guest quarters.

"They were linked by serpentine connecting corridors resembling worm holes hewn from black lava rock.

"They were so winding & complex—some curved, some straight, some level & some sloping off to infinity—that crewmembers kept getting lost until someone had the bright idea of posting a map showing all the routes! (Before long the crew was calling the laboratory 'Leicester Square' and the living area 'Piccadilly Circus!')

Craig's reasoning was that even with the advanced technology of the 30th Century, space stations would still have to be prefabricated on Earth. So he constructed the set with panelled sections, leaving hardened magma poking thru at intervals to provide texture & interest.

For the futuristic lair equipment, some of the best material came from London's junkyards. With ingenious application of reshaping & "antiquing", old tubes, pipes, vials & dials took on an ominous gilt of space-age hi-fi sci-fi tech.

living (& dying) quarters

"It was the living quarters, however, that proved the most intriguing challenge," Craig continued. "They had to be believable as a domestic scene of the next millennium, where Adam & Alex & their pet dog [who meets a horrendous end at the hands—or rather feet—of Hector] could live as normal a life as possible within a hermetic environment.

Pilot & crew of space shuttle make final preparations for blastoff to Saturn 3.



"To accomplish that effect, lighting simulated the day-night Earth-cycle and walls of the kitchen, dining-room, livingroom, bedrooms & baths were softened with suede coverings (leaving a few outcroppings of the ubiquitous lava rock to remind one of the home's underground origins).

To make it all more attractively domestic—in contrast to the overpowering evil invading it—plants were used in profusion, kept alive with artificial lights & the magic of hydroponics.

"Furnishings were chosen within a strange time frame: while it's the future to the audience, it's the present to the space station inhabitants. So today's 'modern' is tomorrow's 'antique' . . . and plump futuristic furniture, bolted to the floor airplane-style, was combined with today's commonplace items, much as a contemporary interior decorator might use 18th century pieces in a 20th century room.

"Homey touches include a model yacht, paperback books in acrylic covers (the coveted 'collectors items' of the future), a prized foto of an elm tree in full leaf . . . and a chess set.

"There is quite a scene where Adam plays chess with the giant robot."

blessed omission

Here is an explanation I hope you'll remember, of how sometimes the Editor is, thru no fault of his own, trapped into reporting something that turns out not to be true. (I'll never live down the 15-foot mummy destroyed by dive bombers in one of the early Hammer mummy films—when no such thing happened in the picture as released.)



Alex & Adam on their way to the Titan research lab with cannisters of rock samples important to their nutritional studies.



Pursued by the berserk robot, Alex & Adam hastily suit up for an emergency space flight to escape death.

Supposing I hadn't seen SATURN 3 but only had the publicity to go by as handed out by the Studio. Here is a direct quote:

There are other present-day realities in SATURN 3, although they are so future-themed that they seem more at home on the moon than on the Earth. One such is a small robot named Rivet. It for he is a genuine product of the Harwell research company and can walk on any surface anywhere.

Another is the multi-armed Morfax, who floats around the lab on a cushion of air.

Well, I'm delighted to report, I didn't see either Rivet or Morfax in SATURN 3. I'd already seen enough of a floating robot in THE BLACK HOLE and enough mini-robots to last a life time.

Also, I understand there was a hallucinatory sequence shot involving the effect of a drug known as "blue". This too did not reach the screen. Possibly a pity that that was lost.

spacey stuff

We see interesting spacecraft in the film. Everything from an enormous World Airways spaceship which flies thru the solar system transporting thousands of passengers from planet to planet, to a small "lander", used to shuttle supplies between the space station & the orbiting space platform which headquarters the Saturn Survey Team.

The one glimpse of Earth that producer Donen allows his space people is a shocker: seen from Saturn, the "blue marble" lies choked & polluted, depending on its humans out in space to send food & hope for the future.

In several sequences Farrah Fawcett has to fight off the advances of a "rogue robot". Her reaction? "You get no reaction or feedback from a robot—just bruises! It's quite spooky!"

previous performances

Farrah Fawcett had a small but memorable role in LOGAN'S RUN, where she worked at the new face place (the New You).

Kirk Douglas is no stranger to imagi-movies: Under the command of Capt. Nemo he adventured 20,000 LEAGUES UNDER THE SEA... He portrayed Dr. Jekyll & Mr. Hyde in a musical version of the classic horror story... Was in the Atomageddon-oriented 7 DAYS IN MAY... Fell afoul of THE FURY... And his 61st film, as he approaches his 61st birthday, will be another sci-fi thriller, THE FINAL COUNTDOWN.

Harvey Keitel. The counterfeiter Capt. James. In his ebon spacesuit, his straight hair braided back into a pig-tail, his intense brown eyes glowering from beneath his lowered brows, his aura as evil as his command is sure, he is the epitome of villainy, 30th century style. But beneath it all he's just a Brooklyn-born boy who made good. Coming up for Keitel: ILLUSIONS, and DEATH WATCH (in which he costars with Roy "JAWS" Scheider).

As for Stanley Donen, the producer, he has for years been associated with escapist entertainment. "No one can deny," he says, "that escapism is more fun than anything. I'm all for escapism—especially from mad robots. (Science fiction should certainly be popular in prisons according to those critics who regard it as escape literature!)"

Oscar-winning production designer John Barry—who also wrote the story of SATURN 3—started his career as an architect and moved into show business by doing some stage designing in his spare time. His film debut came as a prop designer in 1963 for the multi-million dollar CLEOPATRA. His debut as a production designer came in 1968 as he went on to design Stanley Kubrick's vision of a vicious future in A CLOCKWORK ORANGE and the sci-ants fiction film PHASE IV. His brilliant work on STAR WARS & SUPERMAN won him awards and were his final film credits before his untimely death during the production of SATURN 3.

Screenwriter Martin Amis is the 28-year-old son of famed critic & novelist Kingsley Amis ("New Maps of Hell"). Martin—much like the currently eminently successful Stephen King—decided at 13 he wanted to become an author.

our farrah lady

Ms. Fawcett has more to say on the subject of her role in SATURN 3. How did she feel about being menaced by man & mechanical? "Terrified. Harvey is menace enough but at least he's human. Hector! I didn't think anything mechanical could be so frightening. But Hector's over 8 feet tall, with electronic clamps for hands & laser-beameyes waving around on stalks. When you see him grasping me by the wrist and lifting me off my feet, I wasn't just acting scared—I *was* scared!"

hector the harrowing

Harvey Keitel as a brooding Faustian loner dreams up a Frankensteinian brainchild. Child? Rather, adult monster. A demonic doppelganger of steel & plastic & ichorous substances flowing thru its translucent veins. The electronic umbilical cord of Hector plugs into an outlet Keitel has bored into the base of his own skull... and promotes Keitel's paranoid belief that he is in absolute control of his creation. What he doesn't realize is that Hector also absorbs his "master's" unconscious thoughts along with his conscious commands. And the out-of-control automation is a lot bigger & stronger than the mere mortal who made him. He's a... demi-

god. Starting with his inherited cunning he makes a quantum jump to mental stature approaching omnipotence.

And Saturn goes into a 22-day eclipse! It's impossible during that 3-week period for Adam or Alex to communicate with any human elsewhere in the solar system. They are cut off. Alone. With a mad human & a mad robot.

If this combination doesn't make your pulse beat faster & your temperature rise, check your circuitry: you're a robot, not a human being.

Suggestion to the producer: Saturn has lots of satellites. How about a sequel with, say, Jaclyn Smith or Shelly Haack mooning over Burt Reynolds? With a saturnine villain like Angus Scrimm. And a beast in the best Rick Baker tradition or a unique Ron Cobbian creation.

Like Saturn, doesn't

the prospect have a certain ring to it? (The sound you hear is the tinkle of silver coins at the bucks-office.)

END



Adam Bomb. Kirk sacrifices himself as a kamikaze diver to destroy the mad mental menace Hector.



One of the vicious Alien Killer Dolls that attacks the beautiful space pilot BARBARELLA (Jane Fonda).

they're living dolls MANIKINS OF MENACE

by morgan zabroff

WHAT A CARVE UP! It came to pass that Geppetto whittled a doll out of a piece of wood and the doll danced away, a living puppet.

That was approximately 100 years ago (1883).

Since the invention of motion pictures & television, the industries have produced other Geppettos and other Pinocchios, each more amazing in their own ways than the original little carved kid.

pinocchios of peril

These Pinocchios take the form of dolls, mannequins, ventriloquist's dummies, and puppets, and are usually made out of things such as wood, wax & paints. Too very often these particular dolls are also made out of things not found on any carpenter's workbench.

The first 2 films of this type were released in 1907: **DOLLS IN DREAMLAND**, an early attempt in which dolls & stuffed teddybears visit the world of slumber; and **THE DOLL'S REVENGE**, which concerns a small boy who carelessly breaks a toy doll, only to have the



THE AUTHOR
Morgan Zabroff

doll repair itself and, with the assistance of another doll, pull the boy apart.

Another film along a similar line was **THE GOLEM** (1920), in which audiences saw Paul Wegener as a towering clay figure built by a Rabbi in Prague. The Rabbi etches a mystical symbol in the figure's forehead, causing it to come to life in order to serve its master. When the symbol is destroyed, the figure runs amok, causing widespread destruction.

In 1923, **THE UNHOLY THREE** featured a midget who disguised himself as a ventriloquist's dummy, enabling him to steal without being suspected of the crime. He was back in 1930 in the talkie remake.

THE DOLL SHOP, made in 1929, concerns a toymaker who falls asleep and dreams about his dolls coming to life and having an Xmas party.

no relation to greta gabbo

Also in 1929, Eric von Stroheim gave a startling performance as **THE GREAT GABBO**. The story was one of the first of its kind dealing with the psychological relation-

ship between a ventriloquist & his dummy. In this film von Stroheim plays a crazed ventriloquist who first smashes his dummy and then regrets it as he discovers that it is the one thing he really loves.

BABES IN TOYLAND (1934) saw Stan Laurel mixing up Santa's order for 600 one-foot wooden toy soldiers, instead creating 100 six-foot wooden soldiers which started marching out of the toy factory.

diabolicals

In **THE DEVIL DOLL** (1936) Lionel Barrymore plays an innocent man who is sent to Devil's Island. Upon his return he seeks revenge on the men who framed him by shrinking them into doll-sized people and hypnotizing them.

The *Ventriloquist's Dummy* segment of **DEAD OF NIGHT** (1946) remains one of the most terrifying tales on film. It stars Michael Redgrave as a ventriloquist who finds that his dummy has suddenly acquired a personality & will of its own. Thruout the scenes where Redgrave & the dummy are involved in verbal battle, the audience is never quite sure whether Redgrave has a multiple personality or there really is a struggle between ventriloquist & dummy for control. The manikin manipulates Redgrave to suspect



Clay Man, Slay Man, **THE GOLEM** of the Ghetto in ancient Prague. (Powerful Paul Wegener.)

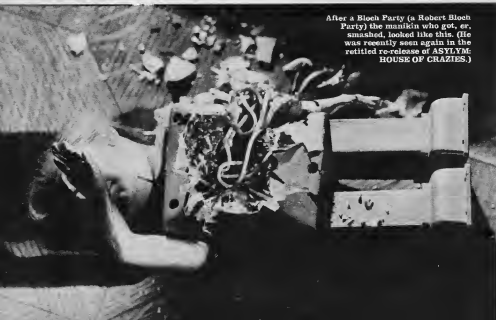
and then murder a friend, and as he sits in prison, he is presented the dummy by a psychiatrist involved in the case. Redgrave smashes the manikin until all that is left are bits of clothing & dust. Next we see Redgrave lying in a hospital bed staring blankly into space. His mouth begins to move but the only sound which comes out is that of the dummy, followed by a hideous smile showing the undying soul of the dummy.

Another shorter sequence in the film, altho equally as terrifying, takes place at the end of the film when Mervyn Johns, caught up in a nightmare relating previous episodes of the film, is sitting upon a bed in a prison cell. The ventriloquist's dummy, which has been resting lifelessly in a chair beside the bed, suddenly turns its head, gets out of the chair, slowly climbs upon the bed toward Johns . . . and strangles him.

puppetrators of terror

The **ATTACK OF THE PUPPET PEOPLE** was released in 1958 and featured John Hoyt as a scientist who uses a doll shop as a front for his experiments in which he reduces humans into miniaturized people.

DUMMY OF DEATH (1962) involved a hypnotist's dummy rigged



After a Bloch Party (a Robert Bloch Party) the manikin who got, er, smashed, looked like this. (He was recently seen again in the retitled re-release of **ASYLYM: HOUSE OF CRAZIES.**)

to frighten a murderer into confessing.

In the same year came **THE WONDERFUL WORLD OF THE BROTHERS GRIMM**, which featured a scene in which George Pal's puppets came to life in a toy shop.

In 1964, from Sweden, came **THE DOLL**, a film based on a story by E.T.A. Hoffmann, about a man who falls in love with a department store mannequin and takes it home, where he imagines it comes to life and returns his love. The film contains some particularly effective scenes when the mannequin is shown alive, thru the eyes of the man.

In the same year, this time from Mexico, came **THE CURSE OF THE DOLL PEOPLE**, concerning a practitioner of voodoo who takes the souls of his victims and transfers them into dolls to do his killing.

different devil doll

One of the most brilliant films to come from England in 1964 was **DEVIL DOLL**. This film had nothing to do with A. Merritt's **DEVIL DOLL** of 1936. Its spine-tingling story & hauntingly beautiful atmosphere cause it to be to this day one of the most underrated films of the genre. The story concerns an American newspaperman, William Sylvester, who is assigned to a story about a hypnotist/ventriloquist, Bryant Halliday. Halliday has an unusual act in which his dummy Hugo is made to talk & walk with no apparent means of control other than Halliday's strong hypnotic suggestions. Sylvester, suspecting the showman of fraud, makes the mistake of bringing his fiancée, played by Yvonne Romain, into the act. Halliday, failing head over heels for Yvonne, places her in a trance which not even the finest hypnotists in the country can break. Soon after, she seems to become seriously ill and starts to lose whatever life she has. Sylvester, suspecting that Halliday has something to do with the girl's illness, does some desperately quick checking into Halliday's background and discovers that Halliday is planning to repeat an experiment which he had performed years earlier, in which he imprisoned the soul of an assistant, Hugo, in a wooden dummy of Hugo's likeness. This time, however, Halliday plans to own the soul of Yvonne Romain. Of course Sylvester is able to stop Halliday, with the help of Hugo.

dolls of delirium

In 1967 Roddy McDowall starred

Jean Sorel as Erik Stein in the German film of 1962, **HYPNOSIS**.



Death Scene from the Mexi-Monster Movie **CURSE OF THE DOLL PEOPLE**.



Heavy heavy hangs over thy head.
It's THE BLACK DOLL!

in IT!, a Golem-type story, in which McDowall plays a museum curator who discovers the secret of bringing a statue back to life to do his killing for him. In the end, the statue cures McDowall's curating.

In 1968 Jane Fonda as BARBARILLA was attacked by alien leaping-dolls, who hit & tore at her flesh before she was able to escape.

A child's doll becomes possessed and goes on a murdering rampage in BROTHERHOOD OF SATAN (1971).

ASYLUM (1972) was a collection of four Robert Bloch stories, one of which was called "The Weird Tailor". This one concerns a man, Peter Cushing, who attempts to bring his dead son to life via a suit woven by tailor Barry Morse from a mystical fabric. The suit winds up on a sizing mannequin which comes to life. Another story in this film involves Herbert Lom as the creator of miniature dolls which he can mentally command to murder.

of voodoo & magic

Trilogy of Terror (1975) starred Karen Black. The third & final seg-

ment, called "Amelia", concerned a girl who receives from her boyfriend a doll wearing a mystical chain around its neck. The chain accidentally slips away and the raging miniature doll chases Karen thru her apartment with a sharp kitchen knife, jabbing hysterically every chance it has. She finally manages to throw the doll into the oven. The doll turns out slightly underdone and as she opens the oven door it manages to possess her.

MAGIC (1978) stars Anthony Hopkins as a magician/ventriloquist who has trouble dealing with his sudden success. He returns to his childhood town in an attempt to recapture his past (including his childhood dream, Ann-Margaret). The problems start when he finds that his alter ego, in the form of a dummy named Fats, wants nothing to do with Hopkins' past dreams, and makes it known. Hopkins feels his life (or rather his new-found old life), is being threatened by his agent, played by Burgess Meredith, so he alleviates the threat by knocking off Meredith, with the help of Fats. When Margaret's husband becomes

both jealous & suspicious of Hopkins' activities he sneaks into Hopkins' cabin. Here he is stashed by the dummy with knife in hand, and Hopkins' hand in dummy, the behind a curtain so at first the audience is lead to believe the dummy acted on its own. Ultimately realizing that his dreams are shattered, Hopkins plunges a knife deep into his own stomach, altho it is the dummy who appears to feel the wound first. The dummy losing its "life" very quickly says, "I hope I don't die first is all . . .", and then realizes that when Hopkins dies, so will he.

dollyvision

Television also found its share of these menacing miniatures.

1979 saw Chuck Connors star as the maniacal manikin maker in TOURIST TRAP. This was the story of 4 young people who drive up into wilderness and discover a seemingly abandoned resort called "Slausen's Lost Oasis": a sort of dusty wax museum where the figures are molded using real human beings.

A ventriloquist's dummy was responsible for occult clues in an episode of *Superman* called "The Case of the Talkative Dummy".

twilight terrors

The Twilight Zone was responsible for a number of high quality shows, including "The Dummy", starring Cliff Robertson. The story was basically a very good remake of the "Ventriloquist" segment of DEAD OF NIGHT. In this episode, however, there is no doubt about the fact that the dummy is *alive*. And as it laughs in Robertson's face it explains, "You made me what I am today." In the last scene we see a ventriloquist who looks very much like the dummy and a dummy who looks very much like Cliff Robertson . . . the old switcheroo.

Another *Twilight Zone* episode, "The Living Doll", features a first class story by the late Charles Beaumont and an exceptional performance by Telly Savalas. The story involves a young girl, Tracy Stratford, who is caught innocently in the middle of a turbulent relationship between her mother Mary LaRoche and her dominating, suspicious stepfather (Savalas). Her protector against her stepfather is a Talking Tina doll, who cheerfully warns Savalas: "My name is Talking Tina and I'm going to kill you!" Savalas attempts to destroy the doll as futile. Then one night he starts to walk down a staircase, not noticing the doll lying at the top of the steps. He

WHICH ONE'S THE DUMMY?



FJA invited Morgan Zabroff to the Ackermansion. Dumb move. Now Zabroff has moved in and taken over the editor's desk. (Lower right: Manikin Creator René Zendejas.)

trips and, just as the doll threatened, falls to his death.

little caesar

The episode "Caesar & Me" stars Jackie Cooper as a kind-hearted tho too-easily influenced ventriloquist who listens to his dummy. The dummy, tired to living in poverty, convinces Cooper to pull a few small scale robberies. When Cooper is caught and sent to jail, the dummy finds somebody else to control.

In another episode, "The After Hours", Anne Francis enters a department store and is waited on by a very unusual woman who is actually one of the store mannequins. Anne is then accidentally locked up in the store and is taken to the top floor where all of the mannequins are kept. She learns that each of the mannequins take turns in spending one month out of the year in the human world as a living person. Anne had taken her turn and had momentarily forgotten what she was returning for.

The Man of a Thousand Faces (and voices) LON CHANEY SR. as Prof. Eebo in the famous UNHOLY 3. Looks like his dummy is biting off more than he can chew.





Anthony Hopkins with "Fats". His act was pure . . . MAGIC.



Erich von Stroheim (of *THE CRIME OF DR. CRESPI, THE LADY & THE MONSTER, UNNATURAL*) as the jealous, eccentric ventriloquist in *THE GREAT GABBO* (1929).

"Five Characters in Search of an Exit" involves 5 people—a baggage player, a tramp, a clown, a ballet dancer & a major—who find themselves trapped in a large cylindrical tower. After many attempts at leaving the bizarre prison, the major, William Windom, manages to climb up & out of the container. He is soon put back in as it is discovered that he & the others are . . . dolls.

Last but not least, "The New Exhibit" episode of *The Twilight Zone* involves the curator of a museum, Martin Balsam, who is rather fond of the wax figures of 5 murderers. Until they kill him.

dolls of death

After a UFO sighting a driver, Steve Ward, discovers that some lifelike dolls are actually alien creatures in a television special, "The Northville Monsters".

Boris Karloff hosted *Thriller*, which presented stories including "The Weird Tailor", the creepy Robert Bloch tale which returned as a segment of *ASYLUM*. Another episode of the show, called "Waxworks", concerns a museum with wax figures of murderers which can be brought to life. "The Hollow Watcher" is about a woman who kills her father-in-law and then hides the body inside a scarecrow not far from her house. One night the woman is horrified to find the scarecrow coming after her.

The short-lived series *My Living Doll* starred Julie Newmar & Robert Cummings, with Cummings as a psychiatrist in charge of the maintenance & education of Robotrix Newmar.

Alfred Hitchcock Presents featured an episode called "The Glass Eye", about a midget ventriloquist who made believe that he was the dummy in the act with a life-size doll.

Another episode of this show, "The Changing Heart", concerns a man who falls in love with a clock-maker's daughter, only to discover that she is an automated clock.

In the "Deadly Dolls" episode of *Voyage To The Bottom Of The Sea*, Vincent Price stars as an evil toy-maker who creates little dolls in the images of the officers aboard the *Seaview* in a dastardly attempt to take over.

In the late 60s Deborah Raznick & Dan Benton starred in a rare Mystery Movie segment called "A Legacy for Dummy Dumkin".

When Rod Serling returned on the air with *Night Gallery*, he presented, "The Doll", an adaptation of the

classic by Algernon Blackwood. The story starred John Williams as a British Colonel who, upon returning home, discovers his niece in possession of a rather frightening doll. The doll has been sent to the household by an Indian magician, Henry Silva, to take revenge for his brother's execution by the Colonel's army. The doll disappears from the girl's room one night and the Colonel finds it hanging on top of a chandelier, tho a few seconds too late. The doll drops onto his back and with its poisonous teeth bites into his neck. In the final scene the magician receives a mysterious package. He opens it and finds a smiling Colonel doll inside. No more Curry chicken, magician... just the Colonel!

During the short run of *Ghost Story* there appeared an episode by Robert Bloch called "A Doll's House". This story involves a woman who hings her granddaughter a doll house and some voodoo dolls resembling members of her family.

the manikin maestro

Now the question arises, who creates the horrifying limbs & bizarre masks of plastic & wood which take on the grotesque twilife qualities, the imitation of life & death?

The best example we know of is within a modest building hidden on a side-street of Burbank, California; the workshop & offices of "Rene & his Artists/Venterprises". Behind the door of "Venterprise" one is greeted by plastic bodies hanging from the ceiling and rows of unusual heads from ventriloquist dummies. Eyes of polished glass stare, burning into the air at those who dare enter their domain. And behind

them all, all of their movements & personality, is Rene Zendejas, owner of "Venterprise". Rene has been carving puppets since a small child when he was sick in bed with nothing to occupy his clever hands. Today Rene remains one of the last true talents in the art of designing & creating marionettes, ventriloquist figures & puppets. His clients vary from expensive doll collectors to well-known comedians & celebrities, and his motion picture & television credits are equally impressive. He created the figures for a startling episode of *Mrs. Colombo* called "A Riddle For Puppets" starring Ventriloquist Jay Johnson. The story is basically an offshoot of the alter-ego story, however the puppets that Zendejas created for the segment were so hideously realistic that the show & Zendejas' masterpieces were a genuine success. Rene's work was also seen in a recent *Fantasy Island* episode in which Anette Funicello

plays a performer whose menacing puppet comes to life on her. Rene designed & built the figure and acted as technical advisor.

Aside from many TV commercials & talk shows which he is involved in, his company performs live marionette variety shows for thousands at Knott's Berry Farm, Buena Park, Calif.

something to think about

It seems that it will always be fashionable in the industry for man to play Creator and bring to life the limbs & visages of plastic & wood. If this is the reason we find these stories so fascinating, then why should we associate them with atmospheres of horror & suspense? Whatever the reason, it is something to consider next time you walk into a toy shop and watch the dolls watching YOU. Perhaps if you look hard enough, you will find *thoughts* behind those fixed glassy eyes.

END



ESCALOFRIOS (THE DOLL IS THE DEVIL) - foreign fanta-film.

the amazing story of--

THE HUMANOID

by liam j. wilson



She's real annoyed by the Humanoid.



HUMANITY'S Most Terrifying Threat!
Dazzling & Spectacular Special Effects!
"Locations" that span a million lightyears of the universe!

Action!
Adventure!!
Excitement!!!

"Already science is at work to prevent the destruction of the human body by natural or man-made forces. Laboratory work consequently opens up the prospect of the human body eventually being rendered indestructible. But at a price—because Nature always extracts one. And in our story, the indestructible man loses his personality. He becomes little more than an automaton. We call such a man a Humanoid."

The quote is from director George B. Lewis, who explains the meaning behind the title **THE HUMANOID**, his new motion picture.

Undying monsters

Immortality has, for many years, been the subject for a number of sci-fi novels & films. Speculating on the possibilities of an indestructible man, writers often seemed to end their stories tragically.

In Mary Shelley's novel "Frankenstein", the creature created by man in a laboratory, sewn together from various corpses, was a pathetic, lonely creature, cruelly

made immortal in a world that hated him.

Dracula would live forever, as long as he returned to his coffin before sunrise and providing some angry villager didn't find him and drive a stake thru his heart. The price for his immortality was to live in the world of the *undead* and, like the Frankenstein monster, be hated & feared by the living.

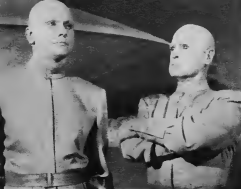
The doctor of Barre Lyndon's play, *The Man in Half Moon Street*, discovered a way to keep himself youthful at the expense of others. Necessary to his drug of youth was a particular gland from a living man. The doctor became a desperate murderer.

Kevin McCarthy as the never-aging history teacher Walter Jameson, was lonely, cursed to spend his life watching friends & loved ones grow old & shriveled around him, in a melancholy episode of *The Twilight Zone*.

mortal immortals

In 1955 Columbia Pictures released **THE CREATURE WITH THE ATOM BRAIN**. Corpses were stolen from the morgue. Atom brains were placed in their heads with sensing devices to transmit to a television screen the images that they saw. Powered by atomic energy, these creatures were almost indestructible in one of the first films about half-men half-machines.

THE INDESTRUCTIBLE MAN was Lon Chaney



Androids of yesteryear as they appeared in **THE CREATION OF THE HUMANOID** (1962).



Richard Kiel
16 years
younger in
**THE HUMAN
DUPLI-
CATORS**.

Does he duplicate
his feats in **THE
HUMANOID**?
Perhaps he
surpasses
them!



The Humanoid (Richard Kiel) as "the Dentoid" (**JAWS**) in **THE SPY WHO LOVED ME**.

Jr., brought back to life after his execution in the electric chair by 2 scientists searching for a cure for cancer. It proved to be an unfortunate mistake, in fact a fatal one, for the experimenters and for the men who sent Chaney to his death.

In both **THE CREATURE WITH THE ATOM BRAIN** & **THE INDESTRUCTIBLE MAN**, the durable, immortal creations became instruments of destruction; science used as the tool by criminals to seek revenge.

Imagine Don Megowan's surprise. After campaigning against **THE CREATION OF THE HUMANOID**s, believing them to be evil & detrimental to society, he learns that he too is part machine. The mentalical becomes terribly confused & depressed.

The general rule seems to be that either these death-defiers are mindless zombies or pathetic, tragic characters.

eternity's price

When the director of **THE HUMANOID** said that Nature always extracts a price, he was quite correct. But the fact of the matter is, with every new invention, whether it defies nature or not, there comes a price tag. The telephone is a wonderful, time-saving convenience but those who use it not only must give up a certain amount of privacy but the charm of distance as well. Women now get to vote and have the equal rights they deserve but they can no longer hide from responsibility behind a powder-puff. Man conquered the air but in doing so filled the skies with a poisonous brown cloud of pollution which may one day be the death of us all.

THE HUMANOID is set in the future, slightly after **LOGAN'S RUN** and way before **H.G. WELLS** decided to stop his time machine. It is 3000 A.D. the stellar system has, believe it or not, been at peace for centuries. No longer does man pit brother against brother. War & famine are things of the past. The world is, at long last, a civilized place under the rule of Big Brother and a council of statesmen. This is not the Big Brother that George Orwell warned us against in his novel "1984", this Big Brother is a wise & just ruler. And for some (we assume) wise & just reason, Earth is no longer called Earth. It is now Metropolis. But you won't find a robotrix in this world. You won't see Superman either. Just Big Brother & his council of wise & just statesmen.

All of this mutual harmony is a good thing but it sure doesn't make for a very interesting story. What fun would Boris Karloff have been if all his experiments into the unknown had been successful? What sort of drama would you have had if they had found an early cure for **THE INCREDIBLE SHRINKING MAN**? Where would Luke Skywalker have been if he had no Darth Vader to chase around the galaxy? So, in order to get this story up on its feet, we must toss the proverbial monkey wrench into all this tranquility.

noxious noxon

Far out in space, billions of light-years away in some distant galaxy, is our wrench, this time taking the form of a nasty little planet called Noxon, which has a sinister ring of familiarity. Noxon is chockful of bad apples. The lineup reads like an intergalactic rogues gallery.

First we have a spiteful little devil called the Brother of the Night. And Big Brother's sidekick. . . Wait. If I call him that you'll get him confused with Big Brother back on Metropolis. And Big Night sounds too much like what everyone's hoping for on a Saturday. I'll just stick to Brother of the Night. His sidekick is a cunning



THE MYSTERIANS too figure in this feature.



Why lie? We haven't seen the picture yet so we don't know who (or what) these weird handbagged figures are. We're as anxious as you to find out!

chap by the name of Kraspin. As you would expect, Kraspin is every bit as evil as Brother of the Night. Both of these jokers are angry at everybody on Metropolis. Why? Because they have been exiled to this distant planet—given the burn's rush, so to speak. And they don't like it. So together the two of them have concocted a plan of revenge, an attack on Metropolis.

Normally one might not worry about such far-fetched plans. Ming the Merciless kept threatening the Earth but Flash Gordon always thwarted his plans. THE INVISIBLE INVADERS, THE BRAIN EATERS, THE MYSTERIANS, ALIEN—all proved to be nothing more than minor annoyances. But this time things might be different. For Kraspin, even though he's mad as a batter, is a genius and may just possess the technical knowledge to pull off such a stunt. After all, for the past few hundred years he has been able to keep his girlfriend, Lady Agatha, young & beautiful by some crazy formula he dreamed up. All she has to do is drink the stuff once a day. But this miracle isn't enough for her. Like most people who start taking things for granted, Lady Agatha has grown weary of having to perpetually depend upon the formula for her survival. She's willing to do anything to make it a one-shot deal even if it costs somebody else's life (and you know it will).

Kraspin tells her he's working on it but he has a few other things on his mind. The depraved scoundrel has discovered some terrifying powers in an atomic product called Element Kappa.

What sort of terrifying powers? you might wonder.

to conquer metropolis

Under the influence of Element Kappa, men turn into monsters! Monsters with no will of their own! Mindless, gigantic killing machines that can be stopped by no known weapon! Horrors spawned from the mind of the madman!

And that ain't all.

These creatures can be controlled. That's right. And Kraspin knows how to do it. All that he has to do is plant tiny control capsules into these creatures' bodies. Sort of the same way THE INVADERS FROM MARS ran their show or that Venusian mushroom that sent out bats with control devices. But IT! never CONQUERED THE WORLD.

There is only one hitch in Kraspin's plan to conquer Metropolis! The Element Kappa is only found on Metropolis. It is kept under heavy guard. The material would not be easy to obtain.

A man's gotta do what a man's gotta do. You don't get revenge or conquer worlds by letting every little stumbling block get you down. Look what happened to David Hedison just because he was bothered by that fly-head on his shoulders. Or Walter Pidgeon when he started to let his conscious bother him. (Or rather his sub-conscious.) Kraspin sends out a Nurek Task Force to steal the Element Kappa.

I know. You're wondering what a Nurek Task Force is. I apologize. I forgot to mention that Brother of the Night and Kraspin had joined forces with this group of good for nothings called the Nureks. So the whole lot of them are in cahoots on this revenge caper.

to capture kappa

Just before the Nureks take off, Kraspin issues an order. He wants them to kill a woman named Barbara, the lady scientist who was largely responsible for his exile to Noxon. It was she who denounced his investigations into Element Kappa. Small wonder that she did. Kraspin wants Barbara to pay for her meddling. And with the ultimate price. Her life.

The Nureks go sailing away into space, toward Metropolis, to secure a load of Element Kappa (which is starting to sound a little bit like a rock group, don't you think?) and do away with Barbara, whoever she is.

Enter the *deus ex machina* in the form of a young Tibetan boy who has arrived in Metropolis under very mysterious circumstances. He goes to Barbara and warns her that her life is in danger. Barbara does not, at first, believe the boy or understand how he knows that her life may be up for grabs. The boy explains that he possesses some sort of mystic power. Being the trusting soul that she is, Barbara takes it on the lam before the hateful Nureks arrive. The brutal warriors are somewhat disappointed to learn that they have been robbed of their chance to have a little murderous sport but the day isn't a total loss; they do nab the Element Kappa. In addition, they capture a luckless space pilot.

ultra-violet doom

Kraspin gets one look at the pilot, who is a veritable giant (Richard Kiel), and decides he will be the world's first humanoid. A dubious honor, to say the least, but then the pilot really doesn't have much to say in the matter.

In true theatrical form, Kraspin makes use of some fancy scientific type machinery.

Start the motors!

Hear the hum of the atomic reactors!

Marvel at the visual blinking of a thousand & one lights!

Gasp in awe as the pilot succumbs to the power of the ultra-violet ray.

Once the pilot is in dreamland, Kraspin performs the operation that will turn the pilot into a humanoid. The control capsule is implanted. Golob is now a tool by which Kraspin will wreak his revenge.



Tense Moment for Hero in **THE HUMANOID**.

After testing Golob out a little, Kraspin struts his new creation before the appreciative eyes of Lady Agatha & Brother of the Night.

Things don't look good for the people of Metropolis. Altho Lady Agatha was impressed by Kraspin's success with Golob, she is still more concerned about something permanent being done about her aging. Kraspin assures her that he's working on it. No rest for the wicked.

With nothing to stop them from carrying out their evil plan, the attack on Metropolis gets underway. In less time than it takes to say "Klaatu, Barata, Nikto" the Nureks and the humanoid attack one of the major cities. It's quite a show of force: laser action, explosions and plenty of fire & fury. There's no shortage of panic either. Everything as it should be.

During this smorgasbord of death & destruction one of the Nureks spots Barbara dodging her way in & out of falling objects. It doesn't take long to grab her and carry her into one of their spaceships. Off they go. Destination: Noxon.

of life & death

As one might suspect, Barbara is not at all happy



"Hands up!"--and they don't mean Han Solo.



Mad Genius Kraspin, Immortal Lady Agatha & one of their minions.

about seeing her old "friend" Kraspin again. And while Kraspin is delighted with her company, his plans for their reunion might slightly stretch the boundaries of what one would term good fellowship.

Lady Agatha is finally to get her wish: an everlasting dose of eternal life. And it's high time when you consider that she's been kicking around for all those years, drinking Kraspin's crazy potion every day, which you have to figure doesn't taste any too good. Barbara will change all that.

Kraspin intends to extract from Barbara's body & mind the elements to give Lady Agatha what she wants.

Is there no one left to rescue poor Barbara?

Must she become part of a youth drug?

Can't those tranquil people on Metropolis get the lead out and lend a hand?

You betcha!

It is again the mysterious Tibetan boy, who seems to float in & out of this picture like Sahu on the magic carpet in *THE THIEF OF BAGDAD*, who comes to the rescue. Using his advanced mental powers (Excedrin headache 305) he is able to somehow communicate with Golob's mind. That is to say, his old mind. Forget it. Suffice to say that Golob becomes his former self, the heroic pilot of his pre-humanoid days. Golob tells the Tibetan boy about Barbara. In fact, he spills the beans about everything.

Time is running out.

But to give away any more of the story would be unfair to the filmmakers. It should be enough to say that there's a slam-bang finale, consisting of an attack on Noxon (as well there should be) and it promises to be a really stupendous battle.

I won't reveal what happens to Kraspin or Brother of the Night. Just let me say that, regarding Lady Agatha, do you remember what happened to Margo when she decided to leave Shangri-La? Maybe you recall the fate of Anton Diffring at the end of *THE MAN WHO COULD CHEAT DEATH*. If not, perhaps you're familiar with *THE LEECH WOMAN* and Coleen Gray's rather abrupt & fateful bout with old age. Well, I won't say more about it.

super fx

The special effects for *THE HUMANOID* have been handled by many of the same technicians who worked on Warner Bros. blockbuster *SUPERMAN, THE MOVIE*. Here are just a few of the marvels promised by the producers:

- Spaceships as big as small towns
- A computerized mechanical dog (it plays an important part in the final battle scenes)
- Laser-beam battles
- Star Wars-type dog-fights
- Giant, atom-powered arsenals
- Atomic explosions
- Electrical sparks as big as Niagara Falls

This is all starting to sound just a little familiar. What was the name of that George Lewis space film that was out a few summers ago? Of course, I just mentioned it: *STAR WARS*. But wait a second. That wasn't directed by George Lewis. That isn't right. It was—yes—George Lucas. George Lewis is the director of this new movie, *THE HUMANOID*.

Lewis, Lucas. No wonder I got confused.

As for the effects, we are told that the fx team approached their monumental task with gusto. Months



THE INVISIBLE INVADERS--mentioned in the article.



The airborne batlike alien from **IT CONQUERED THE WORLD** gets in the act (in the article).



The Fiendish Alien from **THE PHANTOM PLANET**. You'll be amazed to learn who was inside the suit of the extraterrestrial!



See reference to **THE INCREDIBLE SHRINKING MAN** in this feature.

of hard work went into the pre-planning, followed by months of construction work, weeks of shooting and as many months of headaches.

A building twice as big & twice as high as any New York skyscraper had to be set for destruction!

The battle-to-the-death in a fortress 4 times bigger than the Yankee Stadium was no small task either.

Add some colossal eruptions of electrical sparks & nuclear discharges plus the mayhem caused by a galactic missile designed to self-destruct and you get some idea of the kinds of problems these workers were up against.

"They were supremely professional," said director George Lewis. "They gave us everything we wanted—and then some. The cost of our effects was, in every sense of the word, astronomical. But who would argue about it when we have a visual tour-de-force?"

even kiel

Of course, no special effects were needed to transform Richard Kiel into the giant humanoid, Golob. The American star is over 7' tall and weighs somewhere in the neighborhood of 360 pounds. But for all his formidable bulk, actually Kiel is a very gentle man, according to the people who have worked with him. He loves children. In fact, he was a teacher before he took up acting. He is said to have a delightful sense of humor, which isn't too surprising. Standing in his 17" shoes, you'd more or less have to have a sense of humor.

He is happily married and has 2 kids.

His first role in films was the low-sick caveman in the low-budget flick **Eegah!**. The producer-director

tells how the picture came about. "At the time that I first met Dick he was looking for a place to stay, so he came over. I got one look at this man—he filled a whole doorway. So right away I had the idea to use him in a picture."

I guess the temptation is just too great for certain producers. When they figure they can get a monster without paying for makeup they just can't resist.

There was once an actor named Rondo Hatton who had a face that was horribly misshapen by a glandular condition he suffered from called acromegaly. (Yes, that's right, to those of you who remember, it's the same disease that supposedly turned Leo G. Carroll into a monster in Universal's **TARANTULA**. It was also used by J. Carrol Naish in an unpleasant 1944 programmer titled **THE MONSTER MAKER**. But unlike either of these films, the disease does not make your face look like melted candle wax). Because Hatton looked unusually ugly, he was rather tastelessly cast as a sort of monster-killer in films like **PEARL OF DEATH**, **JUNGLE CAPTIVE**, **HOUSE OF HORRORS**, **SPIDER WOMAN STRIKES BACK** & **THE BRUTE MAN**.

Buddy Baer's career in films is similar to both Rondo Hatton and Richard Kiel. Like Rondo, he was used by cheap-jack producers who wanted a monster without paying for one. But like Kiel, it was for his size that he was sought. He was the giant in the Abbott & Costello film **JACK & THE BEANSTALK** and the Astor (or-dis-Astor) picture, **GIANT FROM THE UNKNOWN**.

But what else do you do with an actor who towers above everyone else in the cast? If nothing else, it would be difficult to keep him within camera range in anything other than a single closeup or far shot. You certainly wouldn't want to use him in any kind of a plot where he had to look inconspicuous. Standup love scenes are out unless the girls are on stilts. About the only hope such an actor would have would be sports-oriented pictures. Or monster movies.

lowering terror

Producer Fred Beghardt hired Richard Kiel to play the alien in his 1962 film **THE PHANTOM PLANET** which, incidentally, contains one of the all-time classic moments in sci-fi beepix. Francis X. Bushman, the ruler of **THE PHANTOM PLANET**, has just succeeded in destroying an entire enemy space fleet when Colleen Gray rushes to his side.

Gray: It was a magnificent victory.

Bushman: But I'm deeply plagued with regret when I'm forced to destroy.

Fredericks: If it wasn't them, it would have been you.

Bushman: Perhaps you are right. You are wise, Chapman. One day you will lead our people.

A few years later Dick was cast as an android. Now an android is different than a humanoid but please don't ask for particulars. **THE HUMAN DUPLICATORS** also starred George Nader & Hugh Beaumont. It also had the lovely Dolores Faith, who had graced **THE PHANTOM PLANET**.

Dick was also the alien on an episode of Rod Serling's *The Twilight Zone*. The title of that show was "To Serve Man," which turned out to be the name of an alien cook book!

More recently, Kiel has enjoyed great success playing the steel-toothed menace "Jaws" in both **THE SPY WHO LOVED ME** and **MOONRAKER**, the



Just one look was all it took for us to realize you better not let this Humanoid get annoyed at YOU.

James Bond thrillers.

barbara's secret

Barbara Bach plays the role of Lady Agatha in *THE HUMANOID*. It's her third film appearance with Kiel. The first time they appeared together was in *THE SPY WHO LOVED ME*. She thought working on that film was a great experience. "The James Bond is the absolute opposite of what I find attractive in a man. He's a male chauvinist pig, irredeemably selfish, appallingly arrogant. He uses women ruthlessly and cares for nobody but himself." (Other than that, she likes him just fine.)

The second encounter with Kiel was in the World War II drama *FORCE 10 FROM NAVARONE*.

In *THE HUMANOID*, "It's the most different role I've played," says Barbara, who hadn't planned to be an actress but felt she ought to do something. "They've asked me to keep the plot a secret—and I'm

not going to spoil the picture for anyone. But the good guys are all very good and the bad guys are very, very bad and it's set about a thousand years from now. I believe it could happen one day. But I hope not. I'm not saying any more than that. You'll just have to see it to appreciate it."

things looking black

The director, George Lewis, adds something about the good guys & the bad guys. "It helps if they are easily visually identifiable. So in *THE HUMANOID* the villains are clad in black, the heroes in white. The colors could have been switched and there is no significance in which is which. But at least everyone knows who is on what side. And that's a great advantage when most of the characters are wearing the 31st century equivalent of astronauts' suits."

Reflecting more on her role in *THE HUMANOID*, Barbara Bach thought about what it would really be



Luckless space pilot Golob (RICHARD KIEL), turned into THE HUMANOID by Element Kappa.

like to be a ruthless character like Lady Agatha, 200 years old and constantly dependent on drugs to keep youthful. The actress grimaced. "A horrid thought but not nearly as bad as what the scientist does to Richard Kiel. He gets exposed to a dose of rare radiation that turns him into The Humanoid of the film—a sort of zombie without a mind of his own, with superhuman strength and the power to withstand every weapon known to men of the time. We both enjoyed making THE HUMANOID."

When asked about her co-star, Miss Bach smiled. "Richard is really a very gently man, not a bit like the parts he often plays. My children adored him when they met him on the set."

battle fatigue

Also in the cast is beautiful Corinne Clery as the character Barbara. She did not find it an easy film to make. "It's rather difficult competing with intergalactic space battles," said Corinne "not to mention that one scene between Dick & I." The scene to which Miss Clery refers in one in which Kiel, under the control of Kraspin, tries to kill her. A number of things went wrong and it became necessary to shoot several takes. By the time the director got a scene he could live with, Miss Clery was a mass of bruises & lacerations. But, as any good actor or actress would have told her, it was all good training.

Leonard Mann portrays the officer of the Metropolis security force who helps destroy the headquarters of all the hssdies. It was a part he was delighted to get.

"After all," said Mann, "what actor wouldn't welcome the chance of portraying the valiant young

savior of humanity—the guy who takes on everything the forces of evil can throw at him . . . and wins!"

There. He's gone and spoiled everything by telling you the good guys win. And after I went to such pains not to reveal the outcome!

graspin' kraspin

Arthur Kennedy plays the overwhelmingly ambitious, dastardly-evil scientist Kraspin, whose dreams of personal revenge, allied with his supreme technical skill, make him a deadly threat to all humanity's existence in the universe.

Kennedy's first sci-flick was the Academy Award-winning FANTASTIC VOYAGE, another story that was loaded with visual razzle dazzle. That was the movie where Kennedy, along with Stephen Boyd, Rachel Welch, Donald Pleasence & William Redfield, were all reduced to microscopic size and injected into a human bloodstream. He also appeared in the supernatural thriller about demons in Brooklyn Heights, THE SENTINEL.

successful scientifiilm formula

THE HUMANOID was made in Italy, and the producers feel it may well be a worthy successor to STAR WARS. The makers feel that in order for a sci-fi film to be successful, it must stimulate the imagination of the audience. It must also have a credible plot even tho the action may take place in a dimension quite different from the world the audience watching the film may be used to. And most important of all, as it did in STAR WARS, good triumphs over evil. (And that is also quite different from the world the audience is used to.)

MYSTERY PHOTO

CANDLE VANDAL?

#123 IS HE the Proprietor of the WAX MUSEUM? Is he on follow-vision? Is he Liberace?

Sorry we can't show you who he's looking at or you'd know right away what film this still is from. However, in order to give you a break, take the following sentence and rearrange the lettering and you'll have not only the title of the motion picture but the name of the player featured above:

CLONE FOES LUNAR DUST
HOOVES



ANSWER MYSTERY PHOTO No.122

Don't ask - it was THE MASK! Among those who correctly identified recent Mystery Photos were MARK GOSS, DOUG NICHOLS, LEAMOND A. ALLEN, BARBARA KAWASAKI, J. GENTILE, PETER COLLINS (ENGLAND), MARK KORENHOF (NEW ZEALAND), CAMERON McDERMID (CANADA), TRAVIS KLUCK, JOE LOZOWSKY, FRANK SIPOS, TRACI EMAUS, JOHN ANDREWS, PETER W. MANY JR., TED PIWOWAA, STEVE GOODRICH, VICTOR IVES, HARVEY WENDERSKI, KATHY TENGA, WILLY THOMPSON, "MOUSEY" GOETZ, HILDA COPPLESTONE, DAVID SCOTT HUTCHINSON, ERIKA MONEYCUTT, MARC DANIELS, RAMONA CAHILL, "PUNKIN" MAGAZINER & GORDON GNOMI.



here's blood in your eye CURSE OF THE CRIMSON PEARL

filmbook by dean h. widd

Prolog Perilous

TING of smoke.

Flicker of fire.

Odor of incense.

Peter Manning blinks his eyes, trying to fight off the haze that surrounds him. A roar of thunder tears thru the strange, green-lit room, jerking his attention to a throne where sits a woman of statuesque beauty (BARBARA STEELE). Her face is painted an exotic green. She bears a large horned headpiece adorned with exotic feathers.

She approaches him, her ruby lips parting. "I am Lavinia." Her voice carries a maddening reverberation. "Do you know me?"

"I do," Peter answers.

"Are you ready to sign?"

"I am."

Lavinia is handed a book & quill. "Sign!" she commands.

He takes the quill somewhat reluctantly, his hand driven by a stronger, invisible one toward the book. He scrawls on the page.

"Enter our world of darkness," Lavinia smiles evilly as she hands him a ceremonial blade and backs away to reveal a frightened young girl on an altar. "You know what you have to do."

The young girl's face is a mask of fright as Peter

moves toward her. And plunges the knife deep into her chest!

Chapt. 1

Manning Is Missing

Robert Manning's antique shop sits on a back street. Inside, his secretary unpacks a crate from his brother Peter. She finds a small silver knife. Robert (Mark Eden) explains that the knife has a spring blade and is called a false bodkin.

"It was used in witch hunts. If a witch hunter could stick this into a woman without drawing blood, she was branded as a witch."

Another look into the crate discloses a silver candlestick dated 1650 and a letter reading:

Dear Bob,

The good stuff is becoming harder than ever to find. See what you can get for the two pieces. I haven't been feeling all that well and intend to cut this trip short. Will be back on Tuesday.

Peter

One odd thing catches Robert's attention. The letter is dated the 9th; it's now the 19th. He has his secretary call the residence on the letterhead and asks to speak to J.D. Morley (CHRISTOPHER LEE). Mr. Morley claims no one named Peter Manning has stayed there. Robert decides to visit Crachstead Lodge personally.

On his way, Robert learns the locals of Grey Marsh

are celebrating Witch's Night. Upon reaching Crachstead Lodge, he finds the place swelling with the sounds of a party.

Robert enters the melee of bodies & voices. A woman approaches him, smiles and tries to shout above the noise. The racket rises and the girl, Eve, takes him into the next room where the sounds are subdued.

Eve introduces herself as Mr. Morley's niece and tells Robert where her uncle can be found. He follows Eve's directions and sticks his head into the doorway. Morley invites him in.

Robert shows him the letter written on Morley's notepaper, done in Peter's handwriting. Morley can't explain. Discouraged, Robert decides to stay a few days and search the village. Morley insists he stay at the lodge. A slightly lunched over, timid-looking man (MICHAEL GOUGH) enters the room. "Elder," Morley takes on a commanding tone, "this gentleman will be staying."

Eve shows Robert to his room, where he asks her if she has ever heard of Peter Manning. When she says she hasn't, he explains the whole story of his brother's disappearance. Unknown to either of them, Elder stands in the shadows, listening.

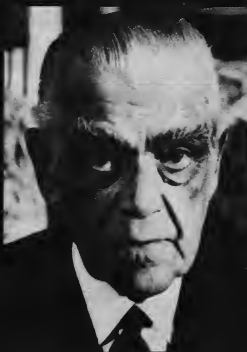
Later, alone, Robert unpacks. Elder enters and sets a candlestick on the dresser rather noisily, as tho to draw Robert's attention.

"What's that for?" Robert asks. Elder's expression is pained when Robert doesn't understand. "You mean the electricity goes out sometimes?" Robert tries. Disappointment crosses Elder's face; he leaves.

Suddenly Robert's eyes jump back to the candlestick. He dashes to the table, snatches Peter's candlestick and almost greedily compares it with the one Elder has brought. They match! Peter was at Crachstead Lodge!

Later Morley's study. Robert & Eve sit across from Morley, Robert watching him closely as he speaks. "This is a very special night for us in this part of the world."

Eve sits forward. "Only we have Lavinia."



BORIS KARLOFF in his late '70s nears the end of his life & his career in this British-made horror film.

"Yes," Morley smirks, "the Black Witch of Grey Marsh."

Eve turns toward Robert. "Her full name was Lavinia Morley. She was my great aunt—7, 8, 9 times removed."

"Does that make you a witch as well?" Robert smiles. An ominous voice emanates from the doorway. "It's not wise to joke about such matters. The Devil is not exactly noted for his sense of humor." An elderly man (BORIS KARLOFF) speaks from his wheelchair. Behind him stands a tall, pallid man in dark glasses. Professor Marsh, the invalid man, points to the fireplace. "Over by my favorite corner, Basil."

After introductions, Robert explains his brother's disappearance. Marsh scowls, "Probably came down to make a mockery of our ceremony."

"No, I don't think so," Robert doubts, "altho from what I've heard, it does sound a bit absurd."

Marsh shifts weakly in his chair. "In spite of it sounding a bit absurd, Lavinia's influence has spanned the centuries. When they mocked her as a witch she cursed them & their descendants, root & branch."

The room falls silent.

"Well," Eve shifts nervously, "do you still want to go to the burning?"

Robert laughs somewhat uncomfortably. "Yes, why not?"

Chapt. 2 *Witchcraft Lives*

The burning begins. The effigy, bearing a huge horned headpiece adorned with exotic feathers, is soon engulfed in flames.

Crachstead Lodge seems empty. The rooms are dark & still. All, that is, except for the library. There, Elder stares into the persuader.

From even the closest examination, the persuader is a table lamp and nothing more. A touch of the correct switch, however, sends the shade twirling, throwing a multitude of colors across the room.

The frantically reverberating voice of Lavinia comes to Elder as he stares deep into the persuader, passing his hand over the candlesticks from Robert's room.

"You did well to bring me these."

"There's more," Elder sighs. "The bodkin."

"You must fetch it, Elder."

It's late when Robert & Eve return to Crachstead Lodge. Upon reaching his room, Robert meets Elder in the door. The small man has a look of great urgency in his eyes. "Yes?" Robert frowns.

"Get out!" Elder babbles. "Go while you can!" He pulls away from Robert. "The graveyard," is the last thing he says before disappearing in the shadows.

Chapt. 3 *Deathly Dream*

Robert's search of the cemetery is stopped by a meeting with Morley & Marsh. "Aren't you afraid of ghosts?" Morley asks tauntingly.

Robert replies flatly, "I believe the dead stay dead."

Marsh grunts, "You may find that when the time comes, your skepticism is rather a fragile shield."

They return to the lodge. Robert turns in, sleeping soundly for a few hours, but then a dream begins to form. Kaleidoscopic patterns undulate before his eyes. Peter's voice echoes Robert's name. Suddenly the patterns dissolve and Robert finds himself in a strange, green-lit courtroom. The jury box contains a goat, a living skeleton & a man in black leather.

A loud roar of thunder announces the approach of Lavinia. She commands Robert to sign a book held in front of him. He refuses. His dream seems eternal, go-

ing on & on. He wakes up screaming.

The next morning Robert tells his dream to Morley & Eve. Neither finds it very extraordinary, blaming it on the previous night's celebration.

Morley excuses himself and Eve leaves for work—typing a book on witchcraft for Prof. Marsh. Robert decides to go down to the village.

Evening. After a fruitless day in the village and an unproductive call to his secretary, Robert returns to the lodge.

"What does he look like?" Eve asks about Peter.

"Well, he's about as tall as me," Robert describes.

"He's got fair hair blue eyes."

"That's funny," Eve frowns. "We had a man staying here a couple of weeks ago. He was tall & fair. But his name wasn't Peter Manning, it was... Vosper."

The name lashes Robert like a whip. "Dennis Vosper?"

"Yes."

"That's the name Peter uses when he doesn't want people to know he's a dealer."

They decide to pursue the mystery further in the morning. When Robert reaches his room, he notices a shadow moving thru the crack under the door. He enters cautiously. Elder attempts to escape. Robert seizes the hunched figure and snatches the false bodkin from Elder's hand. The man cringes, holding his hands out childishly. "Th-the b-bodkin."

"Not until you tell me what I want to know. My brother stayed here. Dennis Vosper!" Robert shouts. "He stayed here!"

Elder nods.

"Where is he now?"

Elder chokes on the word: "Dead."

Robert goes to Morley with this but Morley brings up the fact that Elder is not exactly fully rational. He suggests Robert go to bed.

Robert's sleep is restless again. The hallucinatory images return. The same room as before forms around him. Thunder again precedes Lavinia's appearance. He tries to resist. The Black Witch pushes her book forward. "You will sign."

He turns away. A twinge of pain attacks his arm. His mind clouds over and he finds himself walking by a lake near the lodge.

"Stop," a commanding voice cries. A policeman approaches him.

Robert lifts his hand to wipe cold sweat from his forehead. The constable reels. "Here, you're bleeding."

Robert looks down to see his arm reddening from a stab wound. The constable helps him back to the lodge, where he goes to Eve for nursing. It's late and Robert doesn't sleep in his room that night. Nor does he sleep alone.

Chapt. 4 *Blood Pact*

When he reaches his bedroom early the next morning, Robert sees dark stains on the floor. *Blood!* The trail leads from the door to the wall. He carefully probes the decorative walls and *click!* the panel trips and swings open. Cautiously he mounts a small winding stairway and begins to climb.

The room he finds is rather large & dark. Dust & cobwebs are everywhere yet there is something familiar about it. *His dream!* It's the same room!

He goes back downstairs, still uncertain who is to be trusted. Even Eva isn't above suspicion. He goes to Prof. Marsh's home.

Recalling his dream, Robert asks the professor if, in

Christopher of Crachstead Lodge.
That's one of the lodgers, horning in
behind him.



witchcraft, there is any significance to signing a book. Marshe explains that once one's name is signed, there is no escape from the realm of witches.

Robert mentions his dreams to the professor. Then Marshe brings out the fact that Robert is the linear descendant of one of Lavinia's principal accusers, as if he, being the last of the Manning line, had a predestined fate.

When Eve arrives at the lodge, Robert meets her at the door. He can't help feeling a bit guilty about his suspicion of her but he has to know. He takes her upstairs to his room and flips the secret panel. Her genuine surprise sets Robert's mind at ease. They go the small, winding stairway within.

"I saw all this in my dream," Robert says as they reach the room.

"Nobody's been up here for years," Eve frowns. "Look at the dust."

"Yes," Robert is forced to agree, "and all these cobwebs." He swats at a tangle of shiny strands. "Eve!" His sudden urgency draws her attention. "These cobwebs are fake. They're made of a rubber solution. I didn't dream this place, I was brought here. They wanted me to sign a book."

As he recounts his dream Eve pokes around in the hack. She turns. "Is this the book?"

"That's it!" He opens it to the last written page.

"Peter Manning!" Eve exclaims as she reads the last signature.



Cast members cast a wary eye toward something menacing high above them.



Ever the venerable old sharpie: BORIS KARLOFF.

Chapt. 5 *The Coffin's Secret*

They decide that Eve will take the many other names on the page to the Vicar to see if he can help identify them. After she leaves, Robert continues searching the room.

Behind a thick curtain, Robert finds costumes resembling the various creatures in his dreams. Then he goes to a seemingly dead forge. He tugs at the bellows. A sliding sound catches his ear and a hidden door draws open.

The room is small, tomb-like. A large black coffin sits at the far wall, 2 candles burning on the lid. Robert approaches the black box and opens it. The weak light falls on the features of the dead man in the coffin—the features of Elder! He looks away. Metal glints on the floor. He reaches down. It's Peter's identification bracelet.

Even when Eve tells the Vicar all about the room in the loft and that the information she seeks is for Prof. Marshe, he proves to be of little help.

Robert rushes into the police station. "You've got to come up to the lodge right away. I've found Elder's body in the loft."

The constable agrees to be at the lodge as soon as possible. Then Robert realizes that by now Eve would be back at Crachstead Lodge and that she could be in great danger.

Eve notices the light is on in her uncle's library. As she approaches the door, Morley emerges. "I'd like to have a chat with you," he says.

He follows her into the library and closes the door. Her scream of terror knives the air, echoing unheard thru the empty lodge.

Robert races thru the night, his only thought, to rescue Eve from Crachstead Lodge.

Chapt. 6 *The Sacrifice*

Eve sits, seemingly in a trance, on the sofa, her gaze transfixed by the persuader. Morley stares down at her. "You have betrayed us. Your life shall be forfeit."

Marshe answers the phone. It's the Vicar, saying he

hopes the information he gave Eve was helpful. Marshe tells him that he didn't send Eve and the Vicar relays all that Eve had told him about the Witch's Room.

In the loft Morley has Eve strapped to the altar and is dousing gasoline all around the room. Robert arrives at the lodge and hursts inside, calling "Eve!" He finds the library door ajar and rushes inside. There the persuader still spins. He doesn't see Morley in the shadows, a thin cord entwined in his twitching hands. A rope suddenly snakes around Robert's throat.

When Robert awakens he finds himself strapped to a heavy oaken chair in the Witch's Room. Eve lies on the altar, Morley standing over her menacingly. "A Manning & a Morley, a fitting tribute. Lavinia, this child has betrayed the trust I've placed in her. Therefore I offer you her blood."

He raises his hand, a gleaming knife clenched in his twitching fist. The shot of a gun tears thru the air. The sting of hot lead burns Morley's wrist. The knife tumbles down. Marshe stands in the doorway, his smoking gun still poised. Basil stands behind, propping him.

Morley backs away, the disgust of defeat crossing his face. He defiantly pulls a cigarette light from his coat and sets the flame to the gas-soaked walls. Fire billows and roars to life. Basil rushes to unleash Eve & Robert. When they reach the outside, they stare up at the flaming lodge. "He was mad," Marshe sighs, knowing all eyes search the flames for Morley. "Thought he was a warlock."

The fire department rushes up as Robert realizes all evidence of his brother's existence is lost in the blaze. All but the bracelet in his pocket.

Suddenly a figure appears amidst the flames on the roof. It's Morley. The flames flare up around him and he disappears behind a wall of fire. They look away.

It is then that they would have seen that Marshe was wrong. If they would have let their attention linger a moment longer, they would have heard a roar of thunder above the crackling of the blaze. They would see Morley's features distort, melt, take on their true form... that of a statuesque woman hearing a huge, horned head piece adorned with exotic feathers.

Lavinia's reverberating laughter fades into the night.

BIRTHDAY WITCHES

JUNE is the Month to Remember the Birthdays of the Fiendish Filmdom Favorites below. If you'd like to send a Birthday Card to the Doctor who brought Rosemary's Baby into the world (RALPH BELLAMY) just address it Ralph Bellamy c/o Nate L. Daye, 2495 Glendower Ave., Hollywood, CA 90027, and FAMOUS MONSTERS will do the rest. No charge; a free service for our fans.



CAROL OHMART
June 3
House on Haunted Hill



DANA WYNTER
June 8
Invasion of the Body Snatchers



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The Mummy's Hand



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June 13
Son of Frankenstein



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Frankensteinian giant being made up for his role in the Japanese **WAR OF THE GARGANTUAS**.



Brontosaurus rises from the river in **KING KONG** (1933) to tip over the raft of Carl Denham & his crew.



Joan Collins & manning units in **EMPIRE OF THE ANTS**.

Madge Bellamy, olive & well in Horrorwood
(your editor sees her at least once a year),
is attacked by one of the Living Dead in
WHITE ZOMBIE (Lugosi classic, 1932).



Dr. Zorko's Manstrous Mechanical Menace from the old Universal serial THE PHANTOM CREEPS.

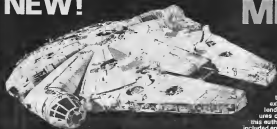
Who is bodder & bolder than Reggie Nelder as the epitome of incredible evil in Stephen King's terror telefilm Salem's Lot?

END

STAR WARS

THE MOST EXCITING NEW MODELS AVAILABLE

NEW!



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THE MILLENNIUM FALCON Han Solo's deadly freighter-fighter is reproduced in all the incredible detail lavished on it by its creator John Dykstra. This enormous 18"x13" model has an illuminated detailed control room, movable laser turrets with full interior detail, illuminated rocket exhausts, hinged entrance hatch and ramp, retractable landing gear, movable radar antennae and the sealed figures of Luke Skywalker, Han Solo and Chewbacca! Build this authentic Star Wars design spaceship. 2" C batteries not included and assembly is required! #26230/\$14.50

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STAR WARS

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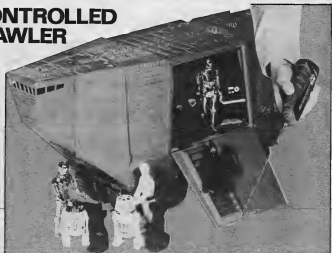
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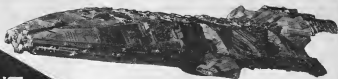
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DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

ONE GOOD TATOOINE DESERVES ANOTHER

This May one of the most eagerly awaited sequels of all-time will reach motion picture screens: **THE EMPIRE STRIKES BACK**, the rug-buddy continuation of the **SAR WARS** saga. Of course, the concept of sequels goes back a long way in film history—and it has made films richly profitable. Below, we've given you the titles of some original films. See if you can give the name and date of their sequel or planned sequel.

1. KING KONG (1933)
2. VILLAGE OF THE DAMNED (1960)
3. MIGHTY JOE YOUNG (1958)
4. FORBIDDEN PLANET (1956)
5. KING KONG (1976)
6. THE TIME MACHINE (1960)
7. WESTWORLD (1973)
8. THE BLOB (1959)
9. THE CAT PEOPLE (1942)
10. THE ABOMINABLE DR. PHIBBS (1971)
11. COUNT YORGA, VAMPIRE (1959)

TALL ORDER

Place these towering filmmakers in their correct order, according to size. If you can provide their heights, so much the better! If you know the exact heights of any other monsters, let us know. You'll be mentioned when we compile a new guide!

Takes from **JASON AND THE ARGONAUTS**
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DWE RENWICK



KATHY RENWICK

Q: When we asked you to send in monsters you've created for the new Monster File, we didn't imagine that one named Annette (Bessie of Queens, would actually PHONE in her creation! We had it rendered by artist Pat Boyette, and here it is...)

LOBSTRA

The Lobstra are creatures who live in caves that are located at the bottom of the sea. Although they are very ugly, they are kind to all humans. Whenever anyone who cannot swim falls into the sea, a Lobstra saves them by grabbing them in large lobster claws. The Lobstra brings them to its caverns where a steady diet of Lobstra food (loaves, fish and red water from a river that goes to the center of the earth) soon turns the person who has saved into a Lobstra. When this new Lobstra is healthy, and has grown lobster claws of its own, it can breathe underwater. It is sent out to find a cave of its own and help other people in trouble.

The Lobstra live to be over two hundred years old. The first Lobstra was created when a pirate woman and a lobster were struck by the same bolt of lightning and their atoms were mixed together.



THE PRINTED WEIRD

"Newly published by Ace books: **MANUWART: THE MAGICIAN**, by Howard Ashton. The point is based on the NBC TV movie. In it, Manuwart uses his powers to battle zombie-like terrorists.

"Stephen King's fantasy chiller **THE STARG** was the top selling paperback book in the country for the month of February, giving "bad" genre a boost over such mainstream writers as Arthur Hailey, Taylor Caldwell, and others. What's more a long way since horror takes like **ZACHERLEY'S VIOLENT STEW** wasn't taken seriously by book editors!

"A must have book for horror film fans is **THE MOVIE POSTER BOOK**, newly published by Dutton. (\$19.95 in paperback). Among its full color pages are incredible, rare collector's items reproductions of original posters from such films as **THE PHANTOM OF THE OPERA** (Clayton), **METROPOLIS**, **KING KONG**, **VARZAM**, **DRACULA**, and many, many others.



FLASH FACTS

No matter how good or bad **FLASH GORDON** will be—Producer Dino de Laurentiis has not shown a great deal of respect for our genre previously—the picture will be highly visible and controversial. The first “bad press” from the film came when Buster Crabbe’s request to play Flash’s father in a brief scene was turned down. Buster, of course, played Flash in three movie series. Still, the bottom line is the quality of the film itself, and until we’ve seen it we will report on anything that seems of interest to our readers. For instance, in case you’re wondering about the actor who plays Flash, his name is Sam Jones. And if you’ve never heard of him before, that’s because he was only a professional actor for ten months before being signed to play the legendary spaceman!

Blond-haired, 6’3” tall, weighing 200 pounds, Sam was born in West Palm Beach, Florida. Before deciding to become an actor, he held twenty different jobs, from restaurant manager to truck driver to health club instructor to football player. He gave it all up to try his hand in Hollywood. While sitting in on a few acting classes, he was spotted by an agent, who got him a guest-starring role on a CBS pilot **CO-ED FEVER**, which failed to make the airwaves. He then played a stunt actor in **STUNTS UNLIMITED**, and Bo Derek’s husband in the comedy hit **10**. After that, it was on to **FLASH!**

Next month—**FLASH FACTS** looks at Melody Anderson, who co-stars as Dale Arden.

PLAN 9 WORST

According to a poll conducted by the authors of **THE GOLDEN TURKEY AWARDS**, the Worst Film of All Time is Bela Lugosi’s **PLAN NINE FROM OUTER SPACE**. Voting in the balloting were 3,000 readers of the book **THE FIFTY WORST FILMS OF ALL TIME**, to which **GOLDEN TURKEY** is a sequel. Other of and horror films which “placed” include **FOOD OF THE GODS** (The Worst Rotten Movie) and **FANTASTIC VOYAGE** (whose star Ripley Welch was unjustly named Worst Actress). **GOLDEN TURKEY** will be published this month by Paragon Books.

NEW SF AWARDS FEST

From the opening of film festival at Tropic, to FN’s own modest *Argos* series, there are now a half dozen awards specializing in fantasy, sci, and horror films. To this list one now has added the First International Showing of Imaginary and Science Fiction Cinema of the City of Madrid, which held its initial screenings and ceremonies in last Spanish city late in January. And what film’s won the top prize? The Grand Prix Monthlight went to Peter White’s **THE LAST WAVE** from Australia. Britain’s **THE SHOUT** was Best Screenplay award for M. Ariffin and J. Skolimowski, while Carol Kane won second Best Actress for **THE MAFU CAGE**, an American film. Next year, said Festival director Jorge Rodriguez, the affair will be held in March.

CLOSER ENCOUNTERS

Although his film **1941** did not perform as well at the box office as had been expected, Steven Spielberg is confident that *Close Encounters* will live up to see his amended version of his 1976 film **CLOSE ENCOUNTERS OF THE THIRD KIND**. With a large chunk of the center section removed, and twenty minutes of newly shot footage showing the insides of the alien mothership added on, he expects the picture to secure its hold as the most successful film in the history of Columbia Pictures. The date for its re-release is August 1. In honor of the event, Warner Publishing will issue a newly revised edition of its **CLOSE ENCOUNTERS OF THE THIRD KIND** magazine.

SON OF ALIEN

Whether or not they are involved in **ALIEN II**, **ALIEN** co-creators Dan O’Bannon and Ron Shusett are not sitting idle. Their next film project is entitled **DEAD AND BURIED**, which went before the cameras on February 12, under the directorial hand of Gary Sherman. It is being produced by the Film Finance Group. The picture is scheduled for release in November of this year. Three months prior to the film’s debut, Warner Books will release Chelsea Quinn Yarbo’s novel based on the O’Bannon-Shusett screenplay. As of this writing, only Jack Albertson is known to have been signed to appear in the film.

CLASH MARCHES ON

With its theatrical release over a year away, **CLASH OF THE TITANS** has already generated a number of licensing tie-ins. According to the Licensing Corporation of America which is handling the film for producers Charles Schneer and Roy Harryhausen, Warner Books will publish a series of paperbacks based on the film—including a novellaization which, as of this writing, may or may not be penned by screenwriter Beverly Cross—and Western Publishing will produce a series of children’s publications, including the authorial comic book. **SF** in the wings are rights to do games, dolls, puzzles, and other merchandising based on the picture.

BITS AND PIECES

...bits and pieces from Hollywood!

“Bill Cosby has been signed to star in the new Walt Disney film **THE DEVIL AND MAX DEVLIN**. It is the contemporary story of a man who can save his soul from the devil only by betraying one of the few friends he has ever had.

“The success of the **GALACTICA** — 1980 episode almost certainly means a new series for the crew of the beleaguered battleship. According to Glen Larson’s office, as decision has been made regarding a new series or mini-series, as of this writing.

“The first reports from Dino de Laurentiis’ remake of **FLASH GORDON** indicate that, like his **KING KONG** film, the whole story has been updated. Dr. Hans Zerkow is now a discredited NASA scientist, Flash is a football player lost a polo player, so in the original comic strip, and they blast off in hyperspace (which sounds more technical than blast, old “space”). See **FLASH FACTS** elsewhere in this and future editions of **HORRORWORLD REPORTER** for more on the upcoming film.

MACHA ALLONDA ATOUK?

Whether or not these words become as popular as such of film staples as “Kluge’s *Baraka Nika*” remains to be seen. But it’s a phrase which appears in all the trade advertising for the new United Artists film **CAWEMAN**. We first brought this film to the public’s attention several issues ago, and are pleased to announce that the casting for the comedy has been completed: it will feature flinger Star, Barbara Bach of **THE SPY WHO LOVED ME** fame, Avery Schreiber, Jack Gifford, and Dennis Quaid. Carl Gottlieb, co-author of the screenplay, will direct. Shooting began February 13, and release is expected for the fall. More details as they become available.

FROM STAR TREK TO STARHUNT

Author David Gerald, who gained fame for having written the **STAR TREK** episode **THE TROUBLE WITH TRIBBLES**, is presently writing the screenplay for the epic **STARHUNT**. Based on his novel **YESTERDAY’S CHILDREN**, **STARHUNT** is the story of a stellar battleship torn off in a huge galactic war. Scheduled for release in the summer of 1991, it is the first film being produced by Grayson Productions, run by Ashley Grayson and Raymond Klomp, men formerly employed in the field of computer special effects. Gerald has also written for the **LOGAN’S RUN** TV series, and resigned as the **BUCK ROGERS** story editor early in that program’s career.



STEPHEN KING INTERVIEW

An informative followup to the *Salem's Lot* King interview in *FM/162* by Paul R. Gagne.

How did you feel about the CBS television film of SALEM'S LOT?

I was pretty happy with it. Most of what television touches seems to turn to absolute drivel, and this is particularly true of horror films made for TV. The horror is usually toned down so much that the film just isn't very exciting. I really feel that Richard Kloritz and Take Hooper did a lot to keep that from happening with *SALEM'S LOT*. The gore and violence in the novel were toned down for the film, but they still managed to maintain the fright and intensity of the story. *Do you have any specific likes and/or dislikes regarding the film?*

There are several things that I disliked about the film. First of all, I really objected to the make-up concept they used to bring Barlow to the screen. The fact that they wanted to make him truly horrifying rather than charming and sophisticated didn't bother me, but they made him look too much like the vampire in *NOSFERATU*. This is the third time that that same make-up has been used, and I think they could have been more original. The other thing that bothered me a lot was the fact that CBS chose to show the two parts of the film a week apart, rather than on consecutive nights as they originally intended. A lot of the film's continuity and intensity was lost by doing that, and also by the constant commercial interruption. I saw the film at a special screening shortly before it was shown on TV, and there's quite a difference when you see it straight through.

Do you feel that the plot and character changes made from your novel work well in the film?

Yes. In order to get the story down to an acceptable length for filming, Paul Monash (the screenwriter) had to combine some of the characters and events. I felt that these combinations worked quite well. The story and characters probably could have been built up a little better in the first half of the film. One thing in particular that comes to mind is the priest, Father Callahan. There's a scene where Barlow takes a cross away from him. The audience is given the impression that Barlow is too powerful a vampire to be affected by crosses, and that simply isn't true. Barlow can take the cross away because Callahan's faith is very shaky. This is explained in the book, but not in the



Stephen King's crimson creation Barlow cackles maniacally at the thought of populating a small town with vampires. King, however, has the last "laugh" in this interview.



A frantically clutching Barlow--whom King described as a rip-off of the vampire in NOSFERATU (See FM #162)--gets a staking of the hands of Ben Meers, played by David Soul.



James Mason, star of the Disney classics *Twenty Thousand Leagues Under the Sea*--and fresh from a role in the fanciful *Heaven Can Wait*--plays an accomplice to the fiendish Barlow.

film. Overall, though I think Paul Monash did a fine job. I read his script, and it was quite good. The intensity of the story was even greater in his script than it was in the film!

How did you feel about the change made in Barlow's location when they go to kill him? In the book, he was sort of "on the run," hiding in Eva Miller's cellar. In the film, he's back up in the Marsten house. In terms of theme, do you think this change hurt the idea that Barlow was rapidly losing control of the situation? No, not really. I think having him back up in the Marsten house added a nice touch to the film. It enhanced the drama and excitement of the film's climax. I didn't mind that at all.

One of the things in the book that Richard Kobritz felt strongly against showing in the film was Ben Meers' "vision" of Hable Marsten hanging upstairs in the Marsten house. How did you feel about this?

In a way, I'm glad they didn't show that. The first couple of screenplays, before the one Paul Monash did, all focused very heavily on that. Ben Meers' "vision" and the Marsten house were both very central to the story in those scripts, and that was wrong. I mean, if I wrote that story about the Marsten house, I would have called the book "The Marsten House." That's not what the story is about. So I think it was good that they didn't dwell on that too much. By the way, although I do respect the talents of the individuals who wrote these original scripts, the scripts were really terrible!

How did you like the Marsten house itself in the film? Maybe you should ask my wife that question, because she thought it looked phony, like a mock-up! I didn't feel that way, though. It probably could have been done a little better, but it was reasonably close to what I had envisioned. But something about the town itself didn't seem quite right to me. It didn't really look like a New England town. It looked more like what it really was: a California town. I also objected to the actors trying to use Maine accents. With the exception of the guy who played Mike Ryerson, they just weren't very authentic. That's something that if they couldn't do it authentically, they should have just left it alone.

Did you like the acting in the film?

Yes, very much. Particularly David Soul and James Mason.

Is there anything in the book that you would have liked to have seen in the film?

Well, there are two scenes in the book that I really like. One is when the vampire "children" attack the driver of the school bus in the middle of the night. The other is when Sandy McDougall discovers that her baby is dead and tries to feed him chocolate pudding. Obviously, those scenes were just too gruesome to be done for television.

Did you like the special effects and make-up?

Well, I already discussed the make-up for Barlow. As for the special effects, I really liked the scenes where a vampire would "float" through a window. This is the first time I've ever seen that effect done really well. It looked very realistic. That kind of effect has usually looked really tacky in the past. I remember one *Dracula* film where the vampire floats through a window as a bat. The transformation into Bela Lugosi is animated, and it really looks awful! One thing that bothered me in "SALEM'S LOT," though, and I don't know if very many people noticed, but whenever a vampire comes in through a window, they keep using the same window. I mean, they could at least have had different curtains on it for each scene!

How about the ending of the film? Did you like that? It was nice, but a little bit confusing. For instance, how did Susan Norton become a vampire and follow Ben Meers and Mark Petrie to Guatemala? If you remember, the last time she is seen in the film it's daytime, before Barlow arises. In the book she's trapped in the Marsten house after dark, and Barlow



Reggie Nalder, his piercing eyes and fang-filled mouth opened wide, stars as Barlow in a teleadaptation of Stephen King's **'SALEM'S LOT'**.

gets to her throat. Then Ben kills Barlow just as he arises, so one is led to assume that she somehow got out of the house before nightfall (because the house is burned to the ground after Barlow is staked), became a vampire by some other means, and found nightly hiding places all the way from Maine to Guatemala. That's stretching credibility a bit too much.

In summing up your feelings about the 'SALEM'S LOT' movie, to what extent do you feel the integrity and plot of the book were sacrificed for the sake of not being too gruesome for television?

Let me sum up by saying that when I first learned that the book was being done for television, rather than as a theatrical release, I was very disappointed. Television does tend to take quite a bit out of a story to avoid the risk of offending the "average" viewer. But that initial disappointment did not extend to the finished product. It was done for television, but it was done well for television. It's funny, because most of the reviewers I've talked to since the thing was shown on T.V. seem to be expecting me to really come out against it, but I just didn't feel that way. Sure, it probably would have been better if it wasn't done for television, but I'm certainly not gonna run around screaming "They wrecked my fuckin' book!" I have a lot of respect for Richard Kobritz, Tobe Hooper, and the 'SALEM'S LOT' production crew, because they made what is definitely one of the best horror films that has ever been made for television.



Wearing an out-of-character grin, actor Reggie Nalder shows off a duplicate of his head, which was employed in a special effects sequence of the made-for-TV movie **'SALEM'S LOT'**.

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FANG MAIL

(Continued from p. 4)

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BILL KOSCO

PHILOSOPHICAL

And now the years are piling up and I know most people out there will truly understand what I'm about to say. The more we do things over & over again, the more these things become routine and consequently they seem to pass with ever-increasing speed. So it is with life and everything else that we enjoy. I, as millions, have enjoyed FM for years and will continue to dine on this delicious main course as long as there is enough paper & ink to print it. The only thing different now that I'm older is the dilemma of which I have spoken: every issue of FM comes & goes too quickly. But, this is simply a fact of life over which we have no control—or do we? Age on FM, age on.

JOHN J. LONGMUIR
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TOM KNOWLTON

TRICK OR TREAT

Rare Treats in #162 was one of the very best of the series. I wish you had them in every issue—but then I guess they wouldn't be rare, would they? Still, out of Forry's 100,000 stills, there must be a few thrills left in his files that he hasn't shown us yet. More Rare Treats, please!

THOS. KURLAND
Murrayville, IL

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(Makeup by Jamie Burke)

QUESTIONS ANSWERED

I love your mag. Even Mr. Block couldn't write it better. That's why I feel so disgusted when you make a mistake. In your Feb. 1958 issue (#1), 1958 Yearbook & #100 you said in "Alice in Monsterland" that Lon Chaney Sr. used white colloid to "give the impression of a cataract." Then, in your Lon Chaney Sr. issue (#102), you said that Chaney would never use white colloid because it may cause eye damage. Now, Forry, I love your mag and I hate to say this, but WHICH ONE IS IT?

Many people such as Ron Leeds or Robert Klie say that either: (#1) FM stinks! or (#2) Monsters warp children's brains. I am a child of 11½ years, have seen most of the classics (DRACULA, FRANKENSTEIN, CURSE OF FRANKENSTEIN, etc.) and have a 10th grade level in reading, math & English, according to my Iowa Basic Test. First of all,

my mind has not been warped, decayed, rotted or any other disgusting thing. Secondly, monsters do not interfere with my school work. And thirdly, by parents' bought me 29 back issues for Christmas, which goes to show that all parents don't think that FAMOUS MONSTERS rots the mind.

How about a filmbook on JUST IMAGINE, THE MOST DANGEROUS GAME, DR. X or ONE MILLION B.C.?

SEAN CANNON
Norwood, OH

22 years ago when I wrote the first issue of FM, I was not as knowledgeable as I am today. I blindly copied (blindly is the word, for colloid could blind you) the only information available to me at the time, an article in print which said Chaney used that substance to create the effect of blindness. As I remember, I later learned it was egg white and made the correction as soon as possible. For info on JUST IMAGINE see FM 81: DR. X, 77; ONE MILLION B.C., 39 & 78.—FJA

WANTED! More Readers Like



BRIAN GRAY

STAR HECK

"STAR TREK—the emotion (and action) picture"—ARE YOU KIDDING???!! Buster Keaton (the silent comedian known as "The Great Stone Face") expressed more emotion. The statues in THE MYSTERY OF THE WAX MUSEUM showed more emotion. THE GOLEM (when he was inanimate) showed more emotion. And as for action, my pet turtle is more active when he's lying in the sun sunning himself. There's more action in a world championship chess game. There was more excitement in watching a man snoring for 8 hours in Andy Warhol's SLEEP (I confess I fell

asleep after the first 2 hours) in 11 years they couldn't come up with a story as exciting as STAR WARS or ALIEN? I was never all that great a fan of the TV series but at least I expected I'd be entertained by the movie. Three bones in a row—Langella's DRACULA, Kinsky's NOSFERATU and now STAR TREK. I have all the respect in the world for Robert Wise, the man who directed "greats all the way from THE DAY THE EARTH STOOD STILL to THE SOUND OF MUSIC (and beyond) but, let's face it, STAR TREK is a bomb, any third-rate TV director could have got the same wooden performances out of the matchstick characters. What went wrong with this eagerly-awaited production? I think it killed all hope for any sequels or a revival of the TV series. By the way, I don't fault the special effects, they were the only thing good about the picture. As far as I'm concerned they could have thrown away the actors and only shown us the light show, or perhaps I should say the light-years show. By the way, I'll bet you a dollar to a donut that the next letter you print will be a rave for STAR TREK—THE MOTION PICTURE.

ARNOLD GRAYSON
Topeka, KS

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JERRY KNOWLTON

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